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faith no more

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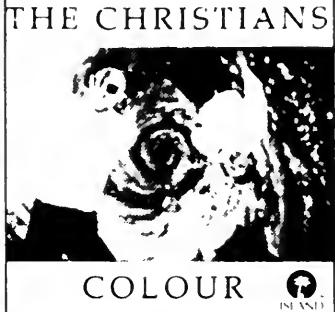
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MICHELLE MALONE

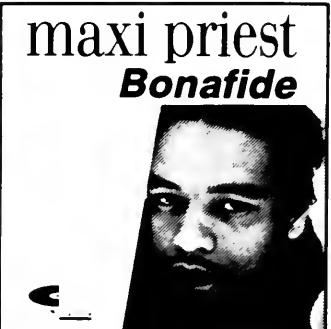
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VOL. 2, NO. 8

AUGUST 1990



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MUSICIAN AMMUNITION

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Is There A Secret Message?

Turn me on dead man, turn me on dead man. You have found the secret message. Yep, subliminal and/or backward messages have been around as long as rock & roll. Now it seems that the same vermin trying to censor the lyrics on albums are crying out once again that their souls are being tormented by evil messages. It sounds like they need a prescription of Thorozene to me. In the interest of professional journalism, I purchased a copy of Priest's 1978 album, *Stained Glass* and the only subliminal messages I could decipher were "Buy more albums," "Go to our concerts," and "Buy a t-shirt. And one for your date too."

In support of artists' rights and the First Amendment, Capitol Records is offering legal support to music retailers who are forced with putting advisory labels on their merchandise. Apparently, retailers were reluctant to purchase albums containing the warning stickers. Consequently, Capitol promises to protect the retailers rights by putting the following sticker on its future releases: "Retailers: Capitol Records vehemently opposes censorship of artistic expression and will assist in the defense of any attempt to stop the legitimate sale of this LP/CD/cassette." The president of Capitol Records, Hale Milgram had these very strong words to say about this issue of paramount concern to all Americans, "The music industry has proven its willingness to address the issue of explicit material through our use of voluntary, uniform stickers. However, it is becoming evident that other forces see stickering as an excuse to censor artists. This is intolerable and a violation of the First Amendment." Hats off to Capitol for making a real effort to protect our Constitutional freedoms. Hopefully, this precedent taking move will prompt other major labels, distributors and music retailers to take a strong, hard look at the censorship happening each and every day. Because of short-sighted, narrow minded hypocrites whose only goal in life is to subject the rest of the country to their sterile range of artist accessibility, we may all suffer from the effects.

On to other stuff. 95 YNF dominated the area's spring Arbitron ratings, coming in with average quarter hour shares of 14.1 for adults 25-54 from 6-10 a.m., Monday through Friday, and an 18.5 share for adults 18-34 from 6 a.m. to midnight, all week. It looks like the radio battle is turning into a full scale war with each station keeping on their toes for those desperately sought after Arbitron points. It will be interesting to

see how the summer rounds out in the radio ratings books. Metal Blade wants to remind everyone that Slaughter House and Intruder will be making their trek through Florida this month. Aug. 7 puts the bands at the Plus 3 in Orlando and at Masquerade on August 8. It also looks like Jane's Addiction will be taking to the road in October. Their new album *Ritual de la Habitual* is scheduled to hit the streets at the end of August. Once again, Perry Farrell, singer and spokesman for the band, has taken a firm stance against censorship. If you thought the first album cover with the Siamese twins made your grandmother toss a seizure salad, then you better prepare her for the new cover which features paper-maché art depicting bodies in conspicuous positions. This will surely have X-mart and friends refusing to carry the release. They may offer good deals on handy household items, but they have no right deciding what can or can't be on album covers. To counteract the potential censorship tactics of these all-American retail chains, *Ritual de la Habitual* will also be packaged with a plain white wrapper with the First Amendment boldly written on it.

Atheist will be opening up for Death Angel at the Cuban Club on August 3rd. Most of you are reading this after the show, so absorb this information on the band for their next trip around. Based in Bradenton/Sarasota, this four-piece aggressive metal band has been described as a cross between Metallica and Rush. *Piece of Time*, their debut album on Active Musicanations has been available in Europe for nine months and the band has just signed a deal with Metal Blade Records for stateside distribution. Keep your ears open for future Atheist dates.

In Sturgis, South Dakota on August 8th, Little Caesar will be headlining the Easyriders concert as part of the 50th anniversary of Black Hills Motorcycle Classic. Also expected to show up will be Motley Crue, Jay Leno, Billy Idol (who has allegedly teamed up with Tom Jones these days) and Poison. Hey Kiss fans, count your lucky stars. Or maybe Paul Stanley should be counting his. According to *East Coast Rocker* (also a member of the Bam Network out of California), Paul was in a head-on car crash over the 4th of July weekend. Miraculously, the famous frontman only suffered minor injuries. Authorities were amazed that anyone walked away from the accident. Stanley was quoted afterwards as saying, "Obviously, my work on this earth is not yet done." Polygram records

would tend to agree since Paul and co. are contracted with the label for the next ten years. Kiss will be at the Orlando Arena on August 2 and at the USF Sundome on August 4th. And, you can rest assured that Larry Davis from Lakeland will be at the show — backstage to be precise. He supplied the correct name of the Kiss Sphinx (Leon, what else?) and will get the chance to meet Gene, Paul, Eric and Bruce. Several others who came up with the correct name will be receiving Kiss Kits in the mail a.s.a.p., courtesy of *Thrust* Mag and Polygram Records. While we're on the subject of mail, we have been overwhelmed with responses for the free cassette give-aways in the last two issues. Everyone who wrote in will be receiving goodies from RCA Records. Don't be bummed people, but we ran out of free *Every Mother's Nightmare* cassettes. Keep your eyes peeled for more promotional goodies in the upcoming issues. Concerts America is sponsoring Suncoast Summer Music Festival to benefit Friends of the Earth. The bands playing are Dangerous Curves, Hurricanes, Seasons of the Wolf, Restless Survivors, Mike Shannon Band, Les Sabler Group, Sarasota Slim, Chris Anderson, Shyster, Telephone Kings, Rocky Ruckman and the Beat Heavens, High Heeled Sneakers, Mercy Road, Eclipse, John Prestia Group, The Jury, Richy Kicklighter, Flight Path, and the Instigators. The event, held at the Manatee Civic Center, hopes to educate people to the status of a dying planet. As they say, "The earth is at risk. Learn how you can save your small part." Need we say more? Besides music, there will be an ecology fair, carnival rides, and of course, lots of fun. For more information call (813) 366-9446 in Sarasota.

John Urban, our jolly Art Director, and *Thrust* invite everyone down to the Volley Club on August 14th for the 2nd Annual Last Word Extravaganza. This year, John has chosen Cast of Nasties and Basil-Rat-Bomb to perform for this annual event. Special guests are rumored to include Billy Idol (leg permitting), Danny Partridge, and the Brady 6. No word whether Matt Trippie will show up with a Sixpack.

Exploration X is relocating to Los Angeles to find fame and glory and the band is currently looking for a drummer to make the move with them. Interested skin-beaters with a professional attitude should call Mike Shriver Jr. at (813) 786-3522. The band will be back in town to play Guavaween and other special events so catch them be-

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tore they make it big.

And what's up with **Universe** — the Todd Grubbs power group. Are they waiting for the Big Bang to set up shop. Actually, the band has just scored a new singer, **Frank Marsh** (formerly of **Astaroth**). The new line-up is busy perfecting their show and according to **Ed Aborn**, manager and fine human being, **Universe** should be exploding their celestial boogie-woogie on the Florida scene sometime in September. The band is also doing pre-production for their demo tape at e.g. Studios in Brandon.

More good news for Tampa clubgoers: **The Porthole**, after being closed for the last two months due to legal matters, is reopening under the name **Thunderbay**. Does **Stranger** have something to do with this? You bet! They've contributed the theme song and concept of the club from their album *No Rules*. Isn't it great to see the community working together to help one of its own? Definitely a positive step away from the cutthroat club philosophy that has pervaded the area in recent years. The grand opening of **Thunderbay** was on July 30, hosted by **Charlie Logan** from **95 YNF**. Featuring **Stranger**, **Deloris Telescope**, and **Multicolour House**, things kicked in gear for an excellent re-opening of one of the area's top rock spots.

For all you people who have requested a metal show on local radio, wake up! Thanks to the support from the local metal community, it is ru-

mored that **98 Rock** is starting a metal based show on Sunday nights preceding **Tampa Bay Rocks**. Who's the lucky jock to spin the hard and heavy tunes? Inside sources say that **Brian Medlin** will be the host. Area headbangers keep your fingers crossed. Remember real pirate radio — where anything and everything would get spinned? Well, there's a satellite pirate network based in Los Angeles that has reportedly been heard in various parts of Florida. I can't tell you what the frequency is, but keep your dials spinning for the latest underground tracks from the west coast. Anyone with further information on this clandestine transmitter, please write or call with details.

OK, everyone has been asking what's new with **Miss Thrust**. Well, Deana (see I spelled your name right this time) has accepted a photo assignment with **Playboy** and will tentatively be gracing those glossy pages in an upcoming issue. We'll be sure to keep you posted on what exposes on this revealing story.

Nastie Ronnie from **Nasty Savage** is getting married to his longtime girlfriend Debbie in mid-August. Instead of the traditional marriage vows, Ronnie will (according to rumors) smash a TV set over the bride-to-be as he carries her across the trash-hold.

Concrete Foundations Forum is definitely going to be the hard rock mecca this fall as industry personnel gear up for their September music convention. Don't worry Florida, there are going to be dozens of participants

from the area to make sure the Sunshine State is represented. Boston transplant's, **The Bleeding Hearts** have moved one step closer to a major signing by being approved to showcase their talents at the event this year. Only eighteen unsigned bands from the world have this privilege and Earl, Archie, Dan and Frank are ecstatic about the potential of the whole scene. Lead singer, **Earl Cosmo** woke up on July 25th to a ringing telephone. It was none other than Mr. Concrete himself calling from New York to confirm that the band had earned a coveted spot in the showcase line-up. As for Earl's reaction, "I can't believe it happened this fast." Earl's girlfriend, however, could not be reached for comment. Considering that such former unknowns as **Warrant**, **Mother Love Bone**, **Faith No More**, and **Princess Pang** once showcased the Foundations Forum before making it big, it's a good bet that the Bleeding Hearts will become the next band to get signed out of Tampa Bay. Also attending the Forum will be **Frank**, known by most as **Acc of Aces Records**, **Dave and Tony** from **No-Clubs Productions**, members of **Intice** and **Crimson Glory** (with the wonderful **Warren Wyatt**), **Phobia**, **Combat Records** and many other area industry associates. Appearing at this year's Forum will be **Exodus**, **Vixen**, **Extreme**, **Every Mother's Nightmare**, **Spread Eagle** (*DJ's pick-bit of the year*), **Pantera**, **Alice in Chains**, **Nevada Beach**, **Tattoo**, **Two Bit Thief** and **Cry**

Wolf. Whew! These acts are confirmed with the possibilities of anybody else showing up. Remember, last year, **ex-Sex Pistols** guitarist **Steve Jones** was joined on-stage by none other than **Axl Rose** from **G N' R** for an impromptu collaboration. Keep an eye out in the October issue of **Thrust** for details on this years event of the year.

Next month, **Thrust** graduates to Florida's #1 rock & roll magazine, distributing now all the way from Sarasota to Daytona Beach. With the most intense distribution of any magazine of this format in the state, **Thrust** finally takes on classifieds the right way: statewide. That's right, anyone and everyone can now advertise in **Thrust**. Need a guitar player? Why limit yourself to players only in your area. Now you can find the right person for your band, whether they're in Daytona, Orlando, Melbourne, Tampa, or Sarasota. It's the most effective way to get your message across. And to prove that we are supportive of the area's musicians, **Thrust** will offer free classifieds to musicians (private parties only) who have instruments to sell. There are certain limitations, so be sure to look for **Thrust's** state-wide classified announcement in this issue.

Send your hypes, gripes and gutter-snipes to: **Street Notes**, c/o **Thrust Magazine**, 8401 Ninth Street N #B-220, St. Petersburg, FL, 33702. Don't just sit there. Get that pen and start writing! Remember, to **Thrust** or not to **Thrust**, there is **no** question.

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STALKING VAMPIRE PUNKS

BY SID

Part 3

The odor issuing from Lilith's room spontaneously evoked images of carnival midways. I had smelled it as a child. *Freak shows* reeked of this stench.

Scented flames projected shadows against the walls. Huge mason jars, filled with murky fluid, supported twisted wax and melting candles. Stained mattresses covered the floor. A child sat naked upon a filthy mattress. Eyes and teeth grinned up at me in dim light. Her oversized head and developed body revealed she wasn't a child, but a dwarf.

I don't remember moving into the room, but the door shut behind me. I was alone with her. My stomach turned as she rose, arms extended to embrace me. Backing up, I tried to speak, but couldn't. My right hand found the door knob, it turned freely, but the door would not budge.

Its cold stubby fingers brushed my hand. Fighting back nausea, I turned to put my weight against the door. Tiny hands grasped my forearm. A sharp, wet pain pierced my wrist. Her tongue pulsed against my skin as she moaned. In horror, I looked back. Her black lips affixed themselves to my wrist like leeches. Reeling with disgust, I cried out. Darkness skirted the edge of my sight. I was blacking out.

"Let him out!" Sharifa screamed from the hall.

The door jolted from the weight of her impact, arousing my survival instincts. Bracing myself against the door, I kicked the imp over a stack of jars and candles. Two containers shattered, releasing an abominable stench. My eyes, growing accustomed to the darkness, settled on the debris. Candle light illuminated small embryonic shapes bobbing in a pool of foul liquid.

I lost balance when the door flew open behind me. A pair of warm hands yanked me out of that hellish room.

Sharifa moved quickly down the hall, pulling me after her. My wrist seared with pain. The sticky sensation of my own blood coated my hand. Chills racked my spine as shock set in.

Laughter rang through the house, the whole party was in on the joke. Though we moved hastily, we were careful not to run. When we set foot on the bottom step, the house went silent. Every eye fixed itself upon us, but no one attempted to halt our exit. I half expected to discover the front door locked, it always was in the movies.

It was open.

I have never been so happy to see the night sky. We ran across Bayshore and down jogging tracks toward Gandy Blvd. We were free. When we stopped running, I removed a sock and wrapped it around my wrist. I couldn't tell how bad the wound was without cleaning it, but my whole arm ached.

We finally found an open gas station. Borrowing a first aid kit from an in-

credulous attendant, we dressed the bite as best we could. The wound was superficial, no veins pierced. I phoned, Marcus, my best friend, and hastily explained what had just happened.

"Come on," he said with obvious disbelief, "Halloween is two months away."

Motorcycles in the distance.

"Marcus, it's true," I insisted. "We need you to pick us up."

Two Harley

Davidsons roared into the gas station.

"Oh, Jesus, they're here," I hissed.

Kalee and Batna, eyes on fire and hair disheveled, governed their sleek machines.

"If you scream and hang up suddenly," Marcus warned, "I swear, you'll never live down the cliche."

Turning in unison, they stared.

"Dammit, Marcus, it's probably too late!" I whispered. "I'm not joking!"

They climbed off their hogs.

"OK, I'll come get you." Marcus skeptically agreed.

The two strolled inside the station, laughing like girls.

I quickly relayed the address and hung up.

When the women came out, they pulled their bikes up to the self service pumps. Casually glancing over at us, they filled up their tanks.

We went inside the station. The attendant stared at my makeshift bandage from behind safety glass, as I returned his kit. The tiny storefront seemed intensely claustrophobic.

The Harleys growled starting back up. Batna and Kalee cruised by the front window, slowed down to stare, smiled and took off.

We waited there for Marcus about twenty minutes. Lilith's convertible pulled in. She was alone and scrutinized us before coming in. Sharifa glared back with pure hatred. I thought she might attack at any moment.

I just wanted to go home.

"Now, you know what we wanted," she eyed the fresh dressing around my wrist. "It would be rude if we didn't keep our end of the deal. Please let me give you a lift back."

"All right," this wasn't what I wanted to say. Lilith looked alluring. My fears melted away.

Sharifa smiled and put her hand around my back. Then Lilith embraced us, like old friends, and I peered into the ruby eyes of her owl necklace. We climbed in and headed back down Bayshore. I remained strangely relaxed when we pulled into her driveway. The silhouette of the house left me giddy, like I was hallucinating. None of this seemed real. The images of Lilith's room withdrew like a childhood memory and the following events appeared dreamlike.

We entered the house and were led into the pentagram room. The "party" was over. A number of women, dressed in black robes (with Lilith's owl embroidered on the back), sat on the floor around a black leather recliner. Satin cowls veiled their faces. Lilith left for a moment and returned dressed uniformly. She sat in the chair like a queen taking her throne. Several women moved from her feet to make room for us. I remember feeling as if I belonged there.

"Vampirism is a much misunderstood gift," she began. "Superstition, Hollywood and Ann Rice have distorted the truth, to where it is unrecognizable. We do not change into bats. We do not fly at all and are not driven to kill. Crosses and coffins are childish stories. We are not dead, but we will not die. We seek perfection."

I hadn't noticed before how cold the house was, maybe it was just the room. I sensed Sharifa's hand on mine, it slowly crept up to my wrist and squeezed my wound. At first I felt nothing, then through numbness, I felt an ache.

"Our quest began simply enough," Lilith continued. "Anton had a dream. He started the Church of Satan, in San Francisco, in the mid-sixties. Persecution and ignorance shut it down less than a decade later. The scattered congregation reorganized as the Temple of Set, the hierarchy, of which, known as the Order of the Vampyre. Their order was impure, however, inspired by greed and hypocrisy. Through the guidance of hellbound angels, we formed the Order of the Lily."

Sharifa squeezed again. This time, sharp pain cut through the haze, taking my mind off Lilith's hypnotic soliloquy. Oh my god, she was telling us too much. My gut leapt with anxiety. What the hell was I doing back here. Marcus was on the way! How could I be so stupid.

"We are not dead, but we will not die. We seek perfection."





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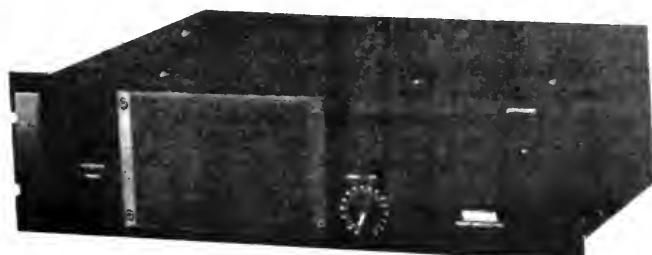
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THRUST: How did this band come to be together?

SETH WINSTOR: Basically, none of us are together. We're all in pieces. We pick up the pieces, put them on, and that's how we get together. Was that what you meant?

No, not exactly (laughter). How did the band form?

SW: Well, we're all from different places. Actually we met on the, ahh ... we're from the circus. We were originally in the circus. That's why we're dressed like this. We escaped from the circus and they tried to keep us in this trailer to travel around (*Collin interrupts in an effort to save the band*).

COLLIN GRAHAM: Seth's from New York, I'm from California, and Spunky Boston's from Boston. Our paths crossed several times while we were in other bands and we finally met in Ft. Lauderdale. We basically got together nine months ago.

SW: No, nine months is having a baby, eight months is a band.

CG: OK., eight months ago. We have various influences and that's why the group is more than just a different look. Seth is influenced by Kiss — we all are. Spunky's really into Rush. I kinda like Elvis Costello.

SW: I kinda like the Creams, do you?

SPUNKY BOSTON: I hate the Creams. I cannot stand the Creams.

SW: Everyone calls us "The Risk" and it's really just "Risk."

CG: Someone once asked if we're a parody. We're for real!

You have to admit, you do have a rather unique image and stage setup. How did all this come about?

SW: Actually the image is just ourselves coming out. The amplifiers are all necessary. People go, "Why do you need all this equipment?" The thing is, trio bands get a bum rap most of the time. People say, "They're boring. They don't have any specific sound to them." We wanted our sound to be really clear so we got all this equipment. We don't take drugs, so we saved our money and bought equipment instead. There's 20 million bands out there and you've got one big mush. Everybody looks the same. We thought we'd be slightly different and just be colorful, 'cause everything is so black and white, and gray.

CG: I would go more out on a limb than to say, "Slightly different." We take the "Risk."

SW: That's why we call ourselves "Risk." The funny thing about our band is that everybody that comes out thinks we're a bunch of clowns — a joke. Or they call us the answer to Spinal Tap or "The most hilarious hour in rock & roll." Everyone's laughing and we're glad because laughter is the highest form of praise. You won't go home and clap later, but if you laugh ... So really what happened was, we definitely got noticed, and that's the name of the game — for people to notice you and get a reaction. This is show business, you're supposed to get noticed. We decided to be as bright and colorful and entertaining as possible. Instead of being dull and introverted, we are bright and extroverted.

CG: Paul Stanley (Kiss) once said, "Any reaction, bad or good, is a good reaction because, at least you're in the public eye."

Do you consider yourselves a cover band, or do you lean more towards originals?

CG: We do mostly original material. We do some cover tunes but they're rearranged cover tunes. We do them our way.

SW: They're our favorite songs. Our music is really our own.

Do you have any plans for recording?

SW: Yes, we're finishing our album now. We just have a few more vocals to do and then we're gonna finish it up. We're redoing it in Miami at Criteria Studios. It's gonna be out in about two months and it's simply going to be called *Take A Risk*.

Are you going on the road to promote the album?

SW: Yeah. Our first date is September 21st in South Carolina and then we're going to move up the Eastern seaboard. Then we're going to go over to Toronto and then down towards Texas.

Is there going to be a single coming from the album?

SW: We originally put out a song called "I Hate Radio" and it didn't get any airplay. You can't put out a song called "I Hate Radio" and expect radio play. So we changed it to "I Love Radio" and we're hoping that's going to be our first single. We also have one called "Play Ball." I get to throw my balls out at the audience when we do the song live.

Do you generally get a positive reaction from people?

SW: Our reaction is definitely positive. It's positively a reaction! We've played the Volley Club and City Limits, which is more of a yuppie club, we've played biker clubs and heavy metal clubs, and we always seem to win over the crowd. They might laugh at us and think we're weird, but we're for real. We always seem to prove that when we step out on the stage.

CG: In fact, at the Volley Club, the girls in Foxxhead showed up dressed like us, wearing capes and headbands, and then they handed out trash bags (for capes). Everyone was running around wearing capes. Hopefully, that answers your question. Yes, it goes over pretty well.

Did all of you agree to this image? Was it something you all sat down and talked about?

SW: No, I have a gun. It's a semi-automatic weapon, and I held it to their heads. No (he chuckles), we're all like this. This is real. What costumes? We're really like this. We didn't just decide



one day that we were going to be like this, we really are!

So this wasn't a promotional thing? You just got together and this is how it worked out?

SW: I said, "Well, what do you want to wear?" I wanted to wear a cape and my jockey shorts on the outside instead of on the inside.

CG: And I have no body so they said that I'd have to cover it up. (*He laughs at this secret confession*).

SW: We all picked out our costumes. We tried to make the colors blend and that was ridiculous so we just did whatever we wanted. We didn't even know what blend was, so we're just every color there is.

CG: All the musicians come up to us and say, "You guys are real musical, we really like you. We stuck around because we thought you'd be the stupidest group we've ever seen. We had to stay and watch you." Then after they hear us they go, "Gee, you guys are pretty good but *please* take off those ridiculous costumes!" It's like, we're embarrassing all musicians in the world by wearing them.

SW: The thing that really gets them is that we're actually good. They figure that we dress like this because we can't play. Then we play and they're shocked. They still don't want us to dress like this though. They think we're just going against the grain and that's ridiculous. Everyone dresses to look their best and we look our best like this. Some bands choose leather because that's how they look their best. That's right for them, this is right for us. If it offends anybody, I'm sorry.

CG: Obviously, we're image conscious. Although we don't sit around analyzing the music for hours and hours, we do write a lot of songs and we like them. We're song-oriented and that's real important to us. Everything that we hear, we try to make interesting and fun.

SW: I know what's different about us. We have three lead singers. Everybody in the band is a lead singer and we don't have a guy in the middle singing lead.

DENNIS ALLEN (The band's producer/engineer): A lot of what makes it work is that we have our own production company. We don't have to go out and pay for a soundman because we all of that. We have about a hundred thousand dollars worth of stuff.

Are there any final thoughts before we end this?

CG: The whole idea of what we're trying to do is to have fun. Instead of sitting there drinking, watching a band. We want to get people into it. Get up there dancing and singing along. It gives us a platform to do our originals. When you hear them, you'll realize that they are soul oriented. That's the type of songs we play. We're here to have a good time.

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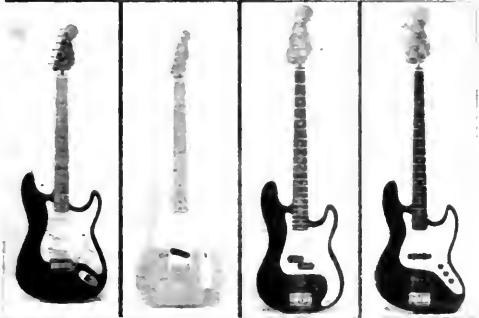
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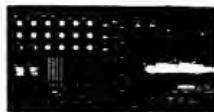
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Okay, so here I was stoned, or as Hendrix would say, "Not necessarily stoned but ... **beautiful**" (and sufficiently buzzed on Miller High Life), workin' like a dog pumping out scores of stories for several papers and magazines all screamin' "Deadlines!" So I say to myself "Self. There's got to be more to this, than *this*." I figured it was time for a good strong shot of rock and roll. Something to release the frustrations, or at least channel them. So I thought for a moment, "What shall I play?" and Selfburst in with "The Real Thing, man!" So I did, and it was. Someday this cut off of FNM's album by the same name, will rub shoulders with the epic classics of rockdom, right alongside "When The Music's Over" and "Stairway To Heaven" but with these guys, you've got to go through the depths of hell first! "Cherish the certainty of now, it kills you a bit at a time/Cradle the inspiration, it will leave you writhing on the floor/It's the jewel of victory, the chasm of misery."

Now a lot of bands have incorporated different styles into their sound, but it's usually an intellectual decision. With Faith No More, it's a matter of fate — or maybe a twist of it. Simply put, there's tension here. The kind of tension that is applied to the lid of a boiling kettle, will force it to explode! And this volatile vision is a major ingredient of Faith No More.

The keyboardist is classically trained; the drummer is fascinated with tribal rhythms to the point of going to exotic lands to study the primal roots of percussion; the bass player is from the pop n' groove school of the Chili Peppers; the guitarist is an enthusiast of Ozzy and Black Sabbath; and the vocalist can Thunder-Rap, howl like a madman or scream like a banshee. Oh yeah, conflict — and diversity.

Guitarist JIM MARTIN and lyricist-vocalist MICHAEL PATTON were not the least bit shy about expressing their discontent with each other, but when they hit the stage and the electricity was up to full, it was modern magic: majestic and monstrous, funky and furious, jagged edged but orchestrated from pop to power madness. It's always confusing, but without losing or disorienting you. Each piece tightly fits together to form the Abstraction-Birth that is FNM — jabbing, slicing, hacking away at the some sound. "You see, I'm somewhere in between my love and my agony/My life is falling to pieces/Somebody put me back together."

The audience cheered every time the curtain moved, way before the band was even fully assembled. A tension in the room — anticipation. The turn of the screw, squeezing the bodies tighter, crushing forward. The curtains part and the sound pours forth with the force of an angry tornado. Hair slaps at the air ship-like and fists are raised. A ritual begins, backed by stacks of Marshalls and Peaveys, paying homage to the god of loud. Patton stomps around the stage like a manic electrified Frankenstein puppet, trudging through a sea of sustained keyboards and a nuclear assault of sonic guitar chords. His voice, always rich and strong, swirls gusts of gold dust from the edge of the cliff. A ghostly Heavy Metal, Rap-Funk journey towards the real thing, "the essence of the truth." The truth is, it was one of the hottest and most intense shows I've seen this year.



THRUST: The very first feeling that I got from listening to your album was that there's a variety of styles and personalities at work here. What's your input?

JIM MARTIN: The hard edge. The metal.

What are some of your influences?

JM: Sabbath, Hendrix — "the Star Spangled Banner" thing.

At the beginning of "The Real Thing," there are definite primitive, African ritual sounds. Who came up with that idea?

JM: Bill came up with the idea for it.

"To touch the roots of experience/The most basic ingredients/To see the unseen glitter of life/And feel the dirt, grief, anger, and strife..."

Do you guys share the same philosophy as the singer, despite his lyrics?

JM: I don't think so. Definitely not.

What is your philosophy, or your band's? The elements are so distinct, so different.

JM: Yeah. It makes it interesting. I never had any problem with his lyrics. They're actually pretty general.

What's your own particular perspective as a guitar player?

JM: Don't try too hard.

You guys have a good sense like the Chili Peppers or Soundgarden.

Musicians are starting to realize that the music's got to have a real groove to it. When he brings a song to you, how much of it is complete?

JM: He writes it to the music. That's the way it's always gone for us. We've always done the music first. He gets pissed off if we change an arrangement, because then we have to change the lyrics.

It sounds like there's a little dynamic tension. Do you control your own input when you play in the band?

JM: Yeah, it wasn't always like that, but it has gotten better. When I first joined the band, they didn't want me to play any guitar solos or anything. There weren't too many on our first record or even the second one, but when we played live, I'd slip them in here, there, or anywhere.

Are you as cynical as the name of the band sounds?

JM: Cynical? What do you mean by that?

Do you guys have faith? Do you believe in the saying that "rock and roll can save your soul?"

JM: We definitely have faith, but I think we're a bit jaded. You have to have faith.

The record is heavy and some of it is dark, brooding, even sorrowful at times. But the music is so powerful that it ends up being a life affirming kind of thing! It's full of power and energy, right?

JM: Yeah, that's the idea we all share ... we don't share too many other philosophies.

How's this tour going?

JM: It's going great. It's been building, ever since we went on the road a year ago. Lately, it's really startin' to get big. It's really getting around; it's everywhere.

You opened for Metallica. That must have been like a curse and a gift at the same time to have such a big audience. You must have had to win those fans over.

JM: It was challenging. It kept us on our toes!

At this point singer Mike Patton enters the conversation.

Michael Patton: Ah, I just woke up to tell you the truth. So I'm really tired.

But once the electricity is turned on ...

MP: Sometimes it happens, sometimes it doesn't. We'll see.

What about the songs? What about "The Real Thing?"

MP: The song was already written. I just wrote lyrics to it. I don't do drugs, but it's like what I think doing drugs might be like for some people. I'm sure I'm way off though.

No man, no. I've had my share of vices but I'm also an artist... You're talkin' about that moment, man. "Cradle the inspiration. It will leave you writhing on the floor."

MP: Ah, yeah.

You guys definitely dwell in that moment. How long have you been in the band?

MP: A year and a half.

How does it feel? Like a family or what?

MP: Nooo! It's Ol' McDonald's.

I was talking to Jim about the diversity of each player's influences and personality. The tribal element, the classical, then the metal and funk. It must be pretty exciting.

MP: Yeah! That's not really the way we think. We're all sick of each other and bored with each other, so we make music (laughs).

What are some of your influences?

MP: H.R. from the Bad Brains, Sake.

What's "Zombie Eaters" about?

MP: Well ... about birth and growing up, and f***ed up twisted little kids.

Are you a f***ed up, twisted little kid, turned rock n' roll singer?

MP: I don't think I'm a rock n' roll singer, but I could be a f***ed up, twisted little kid real easy!

What's your purpose in the scheme of things?

MP: I don't have a purpose. I'm just along for the ride. It's pretty much an experiment. I wanted to do it and see what was up and check it out. And I'm still doin' it, and still learning, and still being an idiot.

One reviewer said that your music and lyrics was "Apocalyptic!" Do you buy that? Do you have any faith?

MP: No, nothing really holds together.

It's just destiny, and it can explode at any moment.

Say the music of Faith No More was kicked into the future one hundred years and you only had one song that you could send to a foreign planet, what would it be?

MP: I would send our cover version of "I'm Easy" by The Commodores!

Not "The Real Thing," huh?

MP: If I had to choose one of my songs, our songs, it'd probably be "Epic." It's my favorite.

Is there a section of that song, that you'd like to pull out for me to bold in the interview?

MP: Ahhh ... "What is it?" That's my favorite line in that song because it says so much. *You want it all, but you can't have it/It's in your face, but you can't grab it/What is it?/It's it/What is it?"*

Sometimes your music is more than just apocalyptic — it's "on the edge."

Do you go to that edge? Do you ever consider not sticking around?

MP: Oh yeah! I mean being in this band is pretty uncomfortable most of the time. It's not natural.

Well that's happened in other bands, but somehow the rock n' roll holds it all together. The Stones, Aerosmith, even the Beatles.

MP: I don't know if it's rock and roll, I think it's sex.

Some people say your music is confusing.

MP: The more you can get away with

Like this section here of "Zombie Eater." *"I'm innocent and disabled, so bug me and kiss me, then wipe my butt and piss me."* Where was your head at when you wrote that?

MP: That's pretty much about irresponsibility and letting people do things for you, and how easy it is to fall into that. It's from a juvenile point of view, but you don't have to be juvenile to have that point of view.

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Bob Marley's career stretched back over twenty years. During that time Marley's growing style encompassed every aspect in the rise of Jamaican music, from ska to contemporary reggae. That growth was well reflected in the maturity of the Wailers' music.

Bob's first recording attempts came at the beginning of the Sixties. His first two tunes, cut as a solo artist, meant nothing in commercial terms and it wasn't until 1964, as a founding member of a group called Wailing Wailers, that Bob first hit the Jamaican charts.

The record was "Simmer Down," and over the next five years the Wailing Wailers — Bob, Peter McIntosh and Bunny Livingston, the nucleus of the group — put out some 30 sides that properly established them as one of the hottest groups in Jamaica. McIntosh later shortened his surname to Tosh while Livingston is now called Bunny Wailer.

Despite their popularity, the economics of keeping the group together proved too much and the two other members, Junior Braithwaite and Beverley Kelso, left the group. At the same time Bob joined his mother in the United States. This marked the end of the Wailing Wailers, Chapter One.

Marley's stay in America was short lived, however, and he returned to Jamaica to join up again with Peter and Bunny. By the end of the Sixties, with the legendary reggae producer Lee "Scratch" Perry at the mixing desk, The Wailers were an again back at the top in Jamaica. The combination of the Wailers and Perry resulted in some of the finest music the band ever made. Tracks like "Soul Rebel," "Duppy Conqueror," "400 Years," and "Small Axe" were not only classics, but they defined the future direction of reggae.

It's difficult to properly understand Bob Marley's music without considering Rastafari. His spiritual beliefs are too well known to necessitate further explanation. It must be stated, however, that Rastafari is at the very core of the Wailers' music.

In 1970, Aston Familyman Barrett and his brother Carlton (bass and drums, respectively) joined the Wailers. They came to the band unchallenged as Jamaica's *hardest* rhythm section; a reputation that was to remain undiminished during the following decade. Meanwhile, the band's own reputation was, at the start of the Seventies, an extraordinary one throughout the Caribbean. However, the band was still unknown internationally.

That was to change in 1972 when the Wailers signed to Island Records. It was a revolutionary move for an international record company and a reggae band. For the first time, a reggae band had access to the best recording facilities and were treated in the same way as a rock group. Before the Wailers signed to Island, reggae was sold only on singles and cheap compilation albums. The Wailers' first

album, *Catch A Fire* broke all the rules: it was beautifully packaged and heavily promoted. And it was the start of a long climb to international fame and recognition.

The *Catch A Fire* album was followed a year later by *Burnin'*, an LP that included some of the band's older songs, such as "Duppy Conqueror," "Small Sheriff" (which was also recorded by Eric Clapton, who had a #1 hit with it in America).

In 1975, Bob Marley & The Wailers released the extraordinary *Natty Dread* album, and toured Europe that summer. The shows were recorded and the subsequent live album, together with the single, "No Woman No Cry," both made the UK charts. By that time Bunny and Peter had officially left the band to pursue their own solo careers.

Rastaman Vibration, the follow-up album in 1976, cracked the American charts. It was, for many, the clearest exposition yet of Marley's music and beliefs, including such tracks as "Crazy Baldhead," "Johnny Was," "Who The Cap Fit" and perhaps most significantly of all, "War," the lyrics of which were taken from a speech by Emperor Haile Selassie.

In 1977, *Exodus* was released, which established Marley's international superstar status. It remained on the British charts for 56 straight weeks, and netted three UK hit singles, "Exodus," "Waiting In Vain," and "Jamming."

The band released *Kaya* in 1978, which hit number four on the UK chart the week of its release. That album saw Marley in a different mood — *Kaya* was an album of love songs, and of course, homages to the power of ganja.

There were two more events in 1978, both of which were of extraordinary significance to Marley. In April that year he returned to Jamaica (he had left in 1976 after the shooting that had almost cost him his life), to play the *One Love Peace* concert in front of the Prime Minister Michael Manley, and the then leader of the opposition, Edward Seaga. And at the end of the year, he visited Africa for the first time, going initially to Kenya and then on to Ethiopia, spiritual home of Rastafari.

Marley returned to Africa in 1980 at the official invitation of the Government of Zimbabwe to play at that country's Independence Ceremony. It was the greatest honor afforded the band, and one which underlined the Wailers' importance in the Third

World.

In 1979 *Survival* was released. A European tour came the following year: the band broke festival records throughout the continent, including a 100,000 capacity show in Milan. Bob Marley & the Wailers were now the most important band on the road that year and the new *Uprising* album hit every chart in Europe. It was a period of maximum optimism and plans were being made for an American tour, an opening slot with Stevie Wonder for the following winter.

At the end of the European tour, Bob Marley & The Wailers went to America. Bob played two shows at Madison Square Garden but, immediately afterwards he was seriously ill. Cancer was diagnosed.

Marley fought the disease for eight months. The battle, however, proved to be too much. He died in a Miami Hospital on May 11, 1981.

A month before the end, Bob was awarded Jamaica's Order of Merit, the nation's third highest honor, in recognition of his outstanding contribution to the country's culture.

On Thursday, May 23, 1981, the Honorable Robert Nesta Marley was given an official funeral by the people of Jamaica. Following the funeral — attended by both the Prime Minister and the leader of the opposition — Bob's body was taken to his birthplace where it now rests in a mausoleum. Bob Marley was 36 years old. His legend lives on.

Now, in 1990, Island Records has announced that it will release the Bob Marley catalogue, a total of thirteen titles, all of which have been digitally remastered. The releases will bear the *Tuff Gong* label imprint. *Tuff Gong* was started in the late sixties by Bob Marley, Bunny Wailer and Peter Tosh and was the label on which Marley's recordings were released in Jamaica. The re-mastered titles are: *LEGEND*, *BABYLON BY BUS*, *LIVE*, *RASTAMAN VIBRATIONS*, *EXODUS*, *KAYA*, *UPRISING*, *REBEL MUSIC*, *NATTY DREAD*, *BURNIN'*, *CATCH A FIRE*, *CONFRONTATION*, and *SURVIVAL*. Finally, American audiences will have the opportunity to listen to Bob Marley's classics in their original forms.

"I love the development of our music, that's what I really dig about the whole thing. How we're tried to develop, y'know? It grows. That's why every day people come forward with new songs. Music goes on forever."

—Bob Marley, August 1980



HITTING BELEW THE BELT

By Christopher Robin

After a decade of pushing the sonic possibilities of the guitar into wild, uncharted territories, while playing with many of rock's greatest innovators, Adrian Belew's public identity as instrumentalist extraordinaire is certainly understandable. Nevertheless, he is truly best defined as a captivating front man, gifted songwriter, and far-seeing musical visionary. With three months left as David Bowie's guitarist on the *Sound and Vision* tour, Adrian's perspective is still fresh and vibrant. Excited to talk about his new solo album, *Young Lions*, he was also eager to share personal moments from his eventful career. A guitarist's guitarist, a musician's musician — Adrian Belew is a master at his craft — a craft which incorporates technical finesse with old-fashioned humor and experimental foresight with global concerns. A man for all seasons, a guitarist for all occasions, Adrian Belew steps into the solo spotlight for the following *THRUST* interview.

THRUST: What can you tell us about "Pretty Pink Rose?"

ADRIAN BELEW: When David and I decided to do this tour, we thought it would be nice to accompany it with new music as well as old. I played some songs for him that were in the making to give him the tone of my album. In return, he sent me a demo tape of "Pretty Pink Rose," a song he had recently written but had no place to put. We quickly recorded everything but the vocals. I then took it to NYC when we did our six-week rehearsals before the tour. One late night, David and I jumped over to a studio and put in the vocals.

The other Belew/Bowie collaboration is "Gunman."

The evening we were in the studio doing the vocals for "Pretty Pink Rose," I also played him a track which had everything but vocals. He was inspired by that and quickly sat down, amazingly so, and in twenty minutes wrote the lyrics for "Gunman." He sang through it twice and talked through it once. By that time he was fairly exhausted and said, "Here, I'll leave it with you. Do whatever you want." So I pieced it together from there. Both of the songs worked out beautifully. I'm anxious to do something more in the future with David.

You originally worked with Bowie back in the late 70's. Have you maintained a close friendship over the last twelve years?

We kept occasional contact. But when I put out *Mr. Musichead*, he called to congratulate me. It was one of his favorite records of last year. Of course, we started re-establishing our friendship. He was telling me all about *The Tin Machine* and I told him about my current things. He even went on MTV as a guest VJ and excitingly introduced the song, "Oh Daddy."

Is your relationship with Bowie much different than a decade ago?

Oh yes, my relationship with David is very different today. In 1978, I was a young, naive, up and coming guitar player. David was already a legendary superstar. Our relationship was more side-man/employer. We really didn't get the chance to know each other. This time out, I feel like we've become fast friends. We hang out together and have a lot of respect for each other. I've become

a musical peer of his. I think we've both changed in enough ways to become friends. David now is much more relaxed, happy and fun to be around. He jokes a lot. He really is enjoying himself. He's not trying to be a superstar anymore. He doesn't have to be.

As Bowie's guitarist, do you view your part differently now than before?

Not really. I try to infuse my own way of playing into everything while still keeping the basic familiar parts. There are things that the audience needs to recognize. Beyond that, you can branch out into specific styles.

In several of your songs, you take a stance on pertinent issues including ecology.

When as a writer I choose to speak out about something of global importance, it generally has something to do with ecology or endangered species. Those are two things which bother me most about how the human race is conducting itself. As a writer, you can do love songs, funny songs, anything ... I like to do a little bit of everything but sometimes you've got to address things of greater importance to a large number of people. I think I'll continue that. The two songs on this record that fit that niche are "Looking For A UFO" and "Men in Helicopters." They're a good step forward for me as a writer for talking to whatever generation happens to be listening. It bothers me terribly that we are spoiling our own planet and killing off so many life forms.

And how about your fascination with the rhino?

I've always been fascinated by large African animals (laughter). The rhino just seems to be a paradox. It's so ugly, yet it's beautiful. It's a very powerful animal yet it's very sedate. It looks like something from another planet; or from the dinosaur age and I find that fascinating. I also love elephants, whales, dolphins ... There's a whole zoo of animals that I'm fond of. In fact, I often try to imitate animals on guitar. It's what I like to do best. I can play in a

traditional manner when called upon to do so, but the most thrilling thing about the guitar to me is its ability to sound like so many other things. So I've concentrated a lot of my work into those experimental areas. Frequently, I'll be trying to come up with a unique sound and it will resemble an animal. So then I'll get scientific about it. What does the animal actually sound like? I'll modify the sound until it can pass for the animal itself.

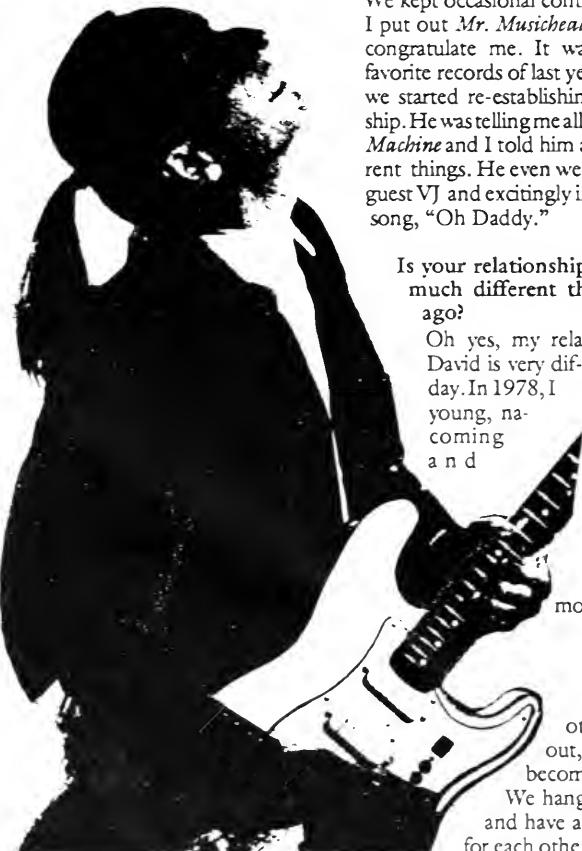
What's your best animal sound?

I have very good seagulls and whales. The whale sound is particularly fascinating. The end result sounds so nice to play. There are a lot of sounds in the air that seem to translate themselves into music. The first guitar sound effect, if you will, that I remember creating is a car horn. That seems natural for a guy who grew up in the city (laughter).

What's the current status of the album?

Just this week, we've released "Men in Helicopters" to alternative radio because it's one of those songs that has a global message particularly important to all of us. And I like the idea that you can do that within the form of a pop song and still make it enjoyable and listenable. The next large single — the one that we'll do another video for — will be The Traveling Wilbury song sung by Roy Orbison, "Not Alone Anymore." That song is important because Roy Orbison had such an effect on me when I was younger. He was one of those singers who made me want to be a singer. I listened to him endlessly, hour after hour, singing along to his records. He was an earlier influence on me than even the Beatles. I think he's one of the most emotional singers that America has ever produced so I wanted to do something challenging by Roy. It's been almost two years since I did the song but it wasn't appropriate to release it.

On this album, you laid down most of the tracks, not just guitar.
Actually I've done that on the last three solo albums. I love playing any instru-



Adrian Belew

ments that I can have enough time with. I've played drums all my life. Actually drumming fulfills a whole other area of my musicality that guitar playing doesn't. I enjoy writing on piano and a lot of other instruments too.

From having total control over your own products to working with everyone from Bowie to Frank Zappa and David Byrne, it almost seems like two different worlds. How do you handle the divergent roles?

If you're self-indulgent, it's important to counter-balance that for your ego's sake with collaborations and situations with which you are not in full control. So I let those things come to me, and luckily I've had some good fortune to work with people like Paul Simon, David Bowie, Robert Fripp, Lori Anderson, you know... People who I admire seem to call me to work with them. Each time, it's a give and take situation. You give something to the project, yet you also take something from it. You always learn something when working with other people. So I take that knowledge and put it to use in another one of my solo albums.

When working with your peers, are there ego clashes?

In most situations, there are no ego problems. We're dealing with well respected people who have their own sense of self and purpose. So you work out something unique. I think the reason people call me is because I can offer flexible possibilities on guitar. I don't have a certain style that I have to hang on to. So if they want a chicken chasing a steamroller, I can do it. If they want a clarinet, I can do it. And if they still want a blues guitar, I can do that as well.

I'm sure you get called upon to do tours and projects every day. How do you determine which ones will meet your best interests?

I've tended to become more selective. I don't want to get so confused in the public eye that people don't know what to think of me. I want people to think of my music as mine and beyond that that I've worked with some interesting artists.

So where does that put your post-Bowie plans when this current tour ends?

My next plan will be to do another record. I don't know about touring for *Young Lions*. There may not be time. I'd love to come back down to Florida. I really enjoy playing there. I've tried to come to Florida on my own for the last couple of years, but the logistics never worked out. Now that I've been there, I hope to come back some more.

We've talked about your career from an audio perspective. How do you approach your role from a video perspective?

I have input, but I must admit, over the years I've been shy of film and video. It was only with "Oh, Daddy" that I took a major interest and said, "OK, time to put the hands in the clay and see what we come up with." That was a very eye opening experience as was "Pretty Pink Rose" and I now feel much better about working in that medium. Right now, I'm thinking about "Not Alone Anymore" and what kind of video it will be—what kind of look it will have. But of course, you don't get too specific in your ideas, because you let the film maker do his job.

Let's change hats once again and talk about things from a musician's perspective. You're self-taught, right? That's right. I started playing drums when I was ten. I was in the school marching school but promptly forgot all the things they were trying to teach me when the Beatles arrived a few years later. Then of course, I started playing in bands. My education became one of listening to records that I enjoyed and trying to work out precisely what was

being played. So when I picked up guitar, I was already in the throws of spending all my summers figuring out things from other people's records. I would figure out everything—not just the drums or the guitars, but the orchestration and all the parts. It was that education that I gave myself that has given me the ability to play everything on my own records and to hear music in that manner. When I hear music playing, it's like a full record playing in my head. When I create songs in my mind, I know what each instrument should play. So it becomes paramount simply to transcribe that mental image onto tape.

What advice do you have for the future guitarists of the 21st century?

I would advise them to learn from the people they respect, allow themselves to be influenced enough to learn everything that they need to learn mechanically: all the fundamentals. Beyond that, branch off in your own way and gather the unique elements to make their own music. Overall, play what you believe in. Have faith in yourself. Gradually, you'll develop something special. If you do, someone will hear it sooner or later and you will get your chance.

Do you recognize any blossoming guitarists currently refining their styles?

No, I don't listen to other guitarists in particular. When I listen to music for pure enjoyment, I listen to classical music, ethnic music, or stuff that affected me when I was growing up. I know this may sound strange, but I work with music so often, I have so much music to deal with of my own making, that I actually don't spend a lot of time listening to other music these days. That may sound selfish, but I'm one of those sensitive listeners. If I listen to too many other ideas from other people, that it clutters up my own ideas. So I prefer to get my inspirations from books, movies, or real life.

Thanks for a great interview Adrian. How about that killer closing quote? Killer closing quote. It's too early in the morning for a killer. I don't think anything else needs to be said. I'm quite happy with the way things are turning out and I seem to have the best fans in the world.





by Mark Phillips

BEWARE! THE FOLLOWING CONTAINS SUBLIMINAL MESSAGES! READ BETWEEN THE LINES AT YOUR OWN RISK.

buz (buz'), *v.i. slang.* 1. to vibrate at high speeds causing psycho-tropic illusions. 2. to maintain an euphoric state of consciousness.

twenty three (twen'te thre), *n. Archaic* 1. a cardinal number, 20 plus 3. 2. the number most associated with chaos and catastrophes. 3. universally recognized code number for certain secret societies *i.e. the Illuminati*.

On December 23rd, 1985, Raymond Belknap and James Vance allegedly listened to Judas Priest's 1978 LP *Stained Glass*, went to a deserted playground, put shotguns in their mouths and pulled the trigger.

The parents are suing Judas Priest and CBS Records for damages, claiming subliminal messages in the music ("Do it! Do it!") satanically propelled the teenagers into suicide. The fact the boys were chronic criminal offenders, alcoholics, and drug abusers seemingly had nothing to do with their actions. No, Mom and Dad feel the culprit is heavy metal music and not the way they raised their kids. To be more specific, the devil made them do it and in this case the devil working through Judas Priest.

Judge Jerry Whitehead is trying the case without jury. He set an earlier precedent by ruling that subliminal messages are hidden speech, and as such violate our First Amendment right to be free from unwanted speech.

But what medium doesn't have hidden messages? Film? Literature? Paintings? Theater? Television? What art form will be safe from the coming witch-hunt? The way is being paved for the policing of all artistic expression ... but

why stop there?
Let's ban Christmas.

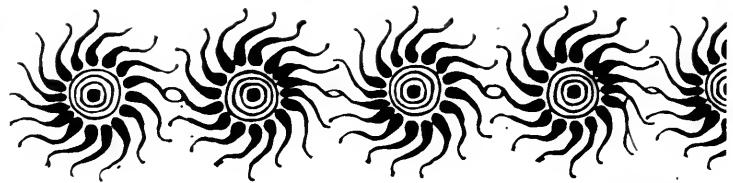
Statistics show conclusively that the Christmas season is the leading suicide-triggering event and let's not forget ... the boys popped their tops with just one shopping day left.

Now that we are morbidly inclined

THE RAMONES
SIRE/WARNER RECORDS
All The Stuff (And More) VOL 1
Punk

In honor of The Ramones' upcoming 16th Anniversary, Sire/Warner Bros. Records will be releasing the band's entire catalog in the CD format. The debut volume features the band's first two albums (*Ramones* and *Ramones Leave Home*) on one disc, plus two original demo versions of "I Don't Want To Be Learned/I Don't Want To Be Tamed" and "I Can't Be," both previously unreleased tracks.

The middle '70s was an era of musical wasteland (much like today). Disco ruled. Out of the fecal pile of popular music rose a group to wave the flag of



resistance. They declared themselves punks and their followers punk rockers. All subsequent punk bands, from the Sex Pistols down, owed allegiance to these four lads from Queens. The Ramones were a call to arms. Shouting opening orders, "Hey ho, let's go," from the anthemic *Blitzkrieg Bop*, they sent the troops of Rock & Roll marching again. Uniformed in black leather jackets and jeans, and armed with a wall of sound that was loud regardless of volume. These boys were the elite shock troopers.

Ballads about beating on brats with baseball bats, sniffing glue, homicidal hustlers, and even silly Nazi images were sardonic sketches of street-hardened humor, but only the punks got the jokes. Mainstream media was appalled. They tried to crush the punk movement at every turn, but in each city the Ramones toured, the kids were liberated. Sheer wild abandon, unadulterated joy, and thrash dancing amidst sweltering bodies fortified the underground network.

Volume One of Ramones... All The Stuff (And More) sparks the fury once again. A celebration of anarchy. Take the four short orders of *Commando*:

First rule is: The laws of Germany/Second rule is: Be nice to mommy/Third rule is: Don't talk to commies/Fourth rule is: Eat kosher salamis

In one absurdist swoop, they obliterated the religio-jingoistic cold war speak of the day. A six word verse in *Judy Is A Punk* prophetically describes the fate of today's Rock & Roll: *Second verse, same as the first*.

As in Todd Browning's classic film *Freaks*, the Ramones gather the mutants around the table, pass the bitter wine, and initiate the new ones with the punk manifesto, "Gabba Gabba Hey! (You're one of us)." It's history in the quaking.

IGGY POP
VIRGIN RECORDS
Brick By Brick
Post Punk

What more can be said about the

father of Punk? Yes, the Ramones may have given Punk its name, but Iggy gave it its roots. As the leader of the Stooges, Iggy paced the stage in a dog collar, abusing his body with peanut butter, glass bottles, and whatever was handy. Those images linger, but the identity is simplistic. Iggy Pop has become many things: an actor (John Waters' *Cry Baby*), a university lecturer and a lifetime rock & roller coming to grips with an adulthood he did his best to avoid. This newfound reflectiveness, combined with the passion and perversity that made his reputation, shapes *Brick By Brick*.

Don Was produced the record. His recent works include the Grammy



Award winning album by Bonnie Raitt and the Platinum *Cosmic Thing* by the B-52's. A core of Iggy's friends assisted in the recording of *Brick By Brick* including Slash and Duff of Guns N' Roses, Kate Pierson of the B-52's, and singer John Hiatt.

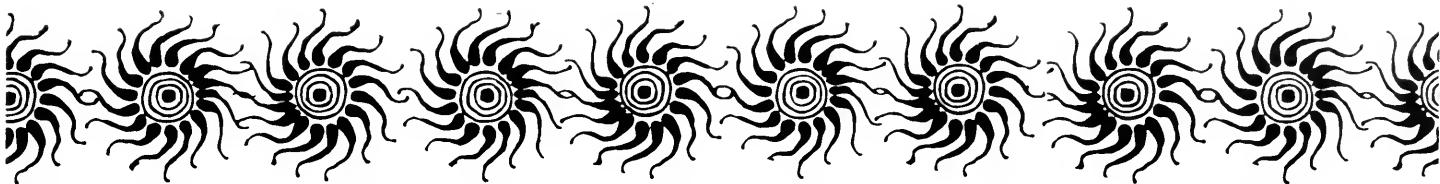
From the lead track "Home," a driving anthem of home life, Iggy condemns the polarization of humanity and the death of family life:

*So many people rise and fall.
Who's looking after them, are you at all?
Nobody knows anybody at all.
Strangers in paradise down at the mall.*

This, from the man who spit on his adoring fans?

On "Candy," Iggy sings his first duet ever (featuring Kate Pierson). Warmly retrospective, he talks and sings to Candy about the last twenty years. When Candy (Kate) answers, her striking vocal range and power matches the intensity of Iggy's from-the-gut delivery.

"Something Wild" and "I Won't Crap Out" (the former written by John Hiatt, who also assists on vocals) are rudimentary Iggy Pop Ballads. Iggy's deep and vulnerable vocals lend credence to emotional lyrics. The musi-



cians are tight and careful not to upstage the classic frontman.

The powerhouse track of the record is "Butt Town." A swaying blast of psycho-punk feedback, teased to the limit by Slash's sadistic fingers, rips into teeth-grinding rhythm. Iggy belts out the lines with the grace of Godzilla:

The cops are well groomed with muscled physiques in Butt Town/ Their tan uniforms are tailored and chic in Butt Town/ And a young black male who walks down the street is gonna get stopped by a car full of meat/ When you live in Butt Town/ Love is a let down.

This is unmistakable Iggy Pop. It looks as though some things do improve with stage ... uh I mean age. Whatever the reason, *Brick By Brick* is seasoned Iggy, with a sound still in season.

CONCRETE BLONDE
I.R.S.
Bloodletting
Sub-pop

OK, so new bands out of L.A. aren't known for their depth, and when you hear blonde in the title, it conjures up images of platinum haired choreography — but you can't judge what you booked by its covers.

Concrete Blonde is an all-brunette band. Front-woman Johnette Napolitano, displays the toughness of a Grace Jones who never joined the Top 40 parade. Not since Chrissie Hynde have we had a singer who can move so easily from tomboyish and tough to soft and tender, sometimes within the same song. The band easily keeps pace with her, rocking with enticing '70s-style power riffs as rough and heavy as cement itself.

Their self-titled debut album was an under-rated gem, but the band then got buried in a nasty lawsuit with its label. With the second album, *Free*, they went from a three to a four piece band. Part of the charm had been their stark qualities. The style seemed a little too refined. The latest record, *Bloodletting*, however, is their best yet.

They dumped
the

extra player and returned to the tight three-piece no-frills approach they started with.

The title song, "Bloodletting (the Vampire song)," sets the theme for the album, tongue firmly planted in neck:

They used to dance in the garden in the middle of the night/ They were naked as the day they were born skin all bone-china white/ O you were a vampire and I may never see the light.

The following song, "The Sky is a Poisonous Garden," seems to pick up where the other left off:

He said, sun don't rise/ He said, sun don't shine/ He said don't bring tomorrow to justify tonight/ The moon is full/ The stars are bright/ And the sky is a poisonous garden tonight.

"Caroline" and "I Don't Need a Hero" slow things down to an emotional cry of need. Share the quiet damnation of "Darkening of the Light."

And a shadow — like a sadness/ Falling all across the garden/ Dancing in the garden/ Are you there/ Are you there?

and the chill of the Beast:

Love is a leech sucking you up/ Love is a vampire drunk on your blood/ Love is the beast that will tear out your heart hungrily lick it and painfully pick it apart.

Bloodletting is a record you can sink your teeth into. One that gets right into your system.

WORLD PARTY
CHRYSTALIS
Goodbye Jumbo
Post-folk

What would you get if you mixed Bob Dylan with John Lennon? Karl Wallinger. Born in Wales, Wallinger had been writing his own songs for a long while when in 1983 he was sidetracked into The Waterboys. Intrigued, Karl answered an ad for a guitarist by offering himself as a keyboard player. He helped shape two LPs (*A Pagan Place* and *This Is The Sea*). He also had been work-

ing on the first World Party album *Private Revolution*, a remarkably unabashed and open collection of songs released in 1986.

"I was just writing songs. I didn't sit down and think, 'this album has got to be caring about the world,'" he shares. "It's just the way the words came out. It's what I've always written about."

World Party toured most of '87, mixing Karl's own songs with a few others, most notably John Lennon's *Nobody Told Me* and The Beatles' *A Day In The Life*. At the time he would also often interrupt journalists' inquiries by launching into a rap he had written called *The Night They Gunned John Lennon Down*. A deep interest in the Beatles has persisted and he has become increasingly fascinated not simply by their music, but by the work methods behind it. The result is the second World Party LP *Goodbye Jumbo*, an album pieced together over three years with "no marketing ethic at all ... just some songs."

On *Goodbye Jumbo*, Karl sings and alternatively plays guitars, keyboards and drums, helped by a varying cast including the nucleus of his probable touring band: Guy Chambers (keyboards), Jeff Trot (guitars) and Chris Sharrock (drums). Reluctant to explain anything much, he accounts for the LP's title in several ways: he didn't want it to be called anything like *"More Great Music From The Serious World Party."* He liked the negative advertising, silliness, perversity, and carelessness.

"Is It Too Late" is a classic song. You think you should have heard it at Woodstock:

Talk about biting the hand that feeds/ Sitting there watching as it bleeds/ Try your best in the winter light/ When it really should be summer night

The chorus rings out in a classic sixties pathos:

Is it too late baby?/ Too late now/ Too late Baby?/ Too late now/ Too late for you to realize/ Everything could have been alright.

The video for "Put The Message In The Box" has been getting airplay on MTV. Simple, but effective chroma-keys of psychedelic film clips oversee the band playing and leading an elephant away. The elephant is significant, but why, we're not sure.

"The new title is ironic, we live in a kind of Good-bye age, ie. near the end," He cryptically explains. "Maybe the elephant is becoming extinct, but a lot of other things have got to go too. The Jumbo bit of the title is a kind of general heading for all the things I think they have to go before we experience any real progress. The irony comes from the elephant not being one of my favorite candidates for extinction. It's all part of 'it doesn't work anymore folks.' It's got to completely change.

Or else ... Now is the time to wake — to laugh, to cry, to live — but not just to sit there telling me it's alright because you've got a credit card."

The sleeve design shows him in elephant ears wearing a gas mask, the latter an image slyly appropriated from Tim Buckley's *Greetings From L.A.* LP. "I liked the fact that his record was 'here are some songs recorded in all this mess,' not panicking and hysterical like 'we're all dying.' The lyrics on my LP are more on the subject than Buckley's, but I still don't spell it out, there are not big words."

"I try to fly as close to the sun as I can without my wings melting," Wallinger summarized. Maybe that's why *Goodbye Jumbo* is sooo hot.



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AND ANYONE
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Breaking Down the Wall

Germany's own Doro Pesch returns with the Kiss of Success.

1983 was an eventful year for the band and the unit recorded their imprint and company to a worldwide deal. touring that gained loyal fans in the breed metal, Warlock released *True mark* on the history of rock-n-roll. After six years of writing, recording, Woro made the divorce official in 19

At the present, we find Ms. Peschini, titled *Doro*, has presented a change allowing the music to start again.

A recent afternoon for a
amount of sincerity, (and an
her. No doubt, she has done

een-year-old, German born Doro Pesch. With four of her close friends, Doro formed Warlock debut, *Burning the Witches*. Within a year, label interest resulted in Polygram signing Doro during their intensified debut follow-up, *Hellbound*. The band's notoriety warranted extensive travel and abroad. In response, surpassing the speed limit with a solid foundation of pure-*Triumph and Agony* in the following years. In the summer of '86, Doro impressed her the first woman ever to perform at the Monsters of Rock festival in the U.K. During the tour, Warlock dissolved following a lengthy period of indecision. Doro then pursued a solo career, recording her solo debut, *Force Majeure*.

er solo career, with Gene Simmons playing the role of a suave, blonde-maned vocalist. The imagery of Weller's songs is "more and more honest."

and Doro discussing her love of life, music, and art. Doro expressed her determination to make the world a better place.

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DORO

by DJ Justice

DORO PESCH:
First, I want to say that we've been in the charts for three weeks in Germany, and yesterday we went to top-ten. We are #9 and we're so happy.

THRUST: That's great — congratulations. Your new album is quite a change from what you've done in the past.

Yes it is. It's not up to me to say if it's better or worse but I just hope that the fans like it. I know I'm happy with it.

Is this a natural progression of your style or was the change influenced?
I think the style has developed naturally. Of course I've been influenced by many things, like moving to America three years ago. When I came to New York, I wanted to listen to all kinds of music — especially black music. In Germany, that's hard to find and I always knew that black singers had something special. I've also been influenced by different producers and musicians. I'm a very curious person and take in everything. Gene Simmons, of course, had a major influence on this album. He was very creative and did a lot for the record.

Did you ever imagine that you'd be working with someone like Gene Simmons?

Oh no. For me, that was the best time of my life. I couldn't believe it. Being a huge KISS fan, I never even thought I would meet this guy. About a year and a half ago at the *Monsters of Rock* in Europe, the promoter asked if I would introduce KISS. That was the very first time that I met Gene. We didn't talk much — it was just *hello*. But for me it was very special. A year later I was getting ready to do the album and I started thinking of ideas. I thought of possibly recording a KISS song or asking them to write a song for me. So I talked to my management and they got

in touch with Gene. It turned

out that he was very interested in writing with me and producing the album. We met the next day in New York and Gene was unbelievably supportive. After that, we started going through the songs and he ended up writing four of them. The whole six months was very exciting. With the other producers, I had to fight for my ideas and it was always a struggle. He was always very nice and respected my opinions, which was great.

Was relocating to the U.S. something you wanted to do or was it a business decision?

I've always wanted to come here. That's a dream for every musician in Europe. Growing up, I watched television shows from here and I said to myself, *someday I'll go there*. I came here for a promotional tour and really liked it. I've met so many good people. Gene told me that they (KISS) would have never come to Dusseldorf, Germany where I'm from. It wasn't easy. I still miss Germany.

Does your interest in music go back a long way?

I liked to sing when I was very young and my father was a piano player. Music was always very important to us. When I was eight or nine years old, hard rock and heavy metal started to interest me. When I was sixteen, I went to a Judas Priest concert and was unbelievably inspired. Two weeks later, I started my first band. We didn't even know what we were doing in those days. A couple of years later we formed Warlock. I was always a big fan of Judas Priest, KISS and Pink Floyd — anything that was pure and honest. Singing has always been the ultimate feeling for me. No

drugs or anything could buy this feeling. With music, I could always escape. And it's still that way.

You were the first woman to ever perform at the *Monsters of Rock* at Castle Donington. That must have been a real milestone.

That was one of the most important and special days of my life. It was the breakthrough for us (Warlock) because we got the attention of the American record labels and press. Before that, we had played in front of hundreds of people, but this

was huge. We opened for Bon Jovi, Def Leppard, Motorhead, Scorpions and Ozzy Osbourne. Being the first woman to play there, I was so excited and nervous. And everyone had their opinions that it wouldn't be right for a woman to play. Before, we never thought about it because we had never had a problem in the band. I was just a normal person — like one of the guys.

Let's talk about your album.

Yes. The first single is "Unholy Love" and we just shot the video. It should be on the HeadBangers Ball anytime. We went to this lake that's on the inner sleeve of Pink Floyd's *Wish You Were Here* album to shoot the video. Since I was a little girl, I've always wanted to go there because I thought that it was a very special place. I didn't know if it existed or was just shot in a studio. The producer checked it out and found the place. It's in Nevada and it's the oldest lake in America. The video is half color, half black and white and it looks very surreal, like it's on another planet. It definitely did justice for "Unholy Love."

Did Gene write that song?

No, actually the idea for the title was mine and Alex Mitchell wrote the song. He also wrote some old KISS stuff.

You covered the song "I Had Too Much to Dream Last Night" that was originally done by the Electric Prunes.

The funny thing about that was, the demo ended up on the record. We tried to mix the song and it never came out as good as the demo. I liked the song because it was heavy but somehow different. It reminded me of punk a little.

One of my favorite songs from the album is "Alive."

Oh really?

I don't know why, it's just a real emotional song.

I usually ask people what songs they like and everybody says a different one. Nobody said that one though. "Alive" wasn't mentioned and I'm very happy that you did because I wrote that one.

Cool. You became popular with Warlock and accomplished a lot with that band. What made you want to go solo?

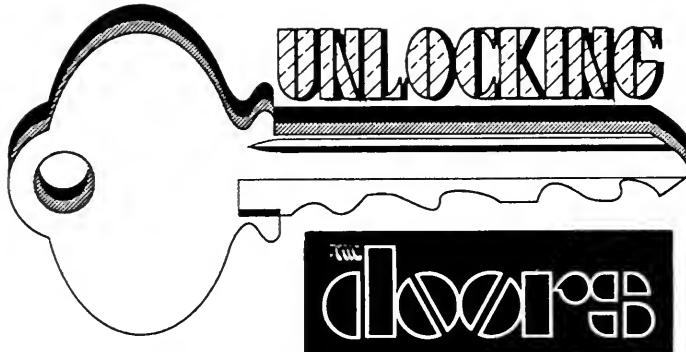
It wasn't that I left the band, but it wasn't the same anymore. When I moved to the states, we used the name but different musicians. Not all of the musicians in the studio were the ones who played live and it was getting to be difficult. Then we had legal problems because my old manager owned the name. It was really messed up. There wasn't anyone from the original line-up anymore, so I decided to go with "Doro." I still play all the Warlock stuff live but I don't want to start another group. I tried to keep that band together for nine years, but unfortunately it didn't work out. The day that we booked the studio to begin working on the album, the band didn't show up. Gene said, "Don't worry. We'll find some great people," and he introduced me to Tommy Thayer from Black and Blue. Tommy played all the guitar parts except for "Something Wicked This Way Comes" which Danny Cordola from House of Lords played on. Tommy was also an additional producer and took over a lot of the responsibilities when Gene wasn't there.

What do you have lined up for the road?

It's not 100% yet, but we're going to get some good people and start rehearsing in a couple of weeks. We don't know who we're going out with. I love playing live, so I really don't care what kind of tour it is.

You've played in front of enormous crowds in the U.K. and you've also played in the U.S. Do you find the two different in any way?

I think that every city in every country is different. I try to play the songs according to the audience. I decide whether to make it more metal or ballads. Here it's much more work. Over there, they know all the songs and sing. Here, you have to convince the crowd. Sometimes we were the opening act and the audience didn't even know that we were playing. We had to work a lot harder to get their attention and their love.



UNLOCKING



Act II "The turn of the second key"

Doors Guitarist/Songwriter Robbie Krieger
by Talon Adam Boffi

"Oh great creator of being, grant us one more hour to perform our art, and perfect our being..." James Douglas Morrison

At first glance you'd never think Robbie Krieger was a rock and roll guitar hero. He doesn't wear outlandish costumes or trendy hairstyles. When he performs, there's no flashy stage antics, and few if any effects. He hasn't been married to anyone famous, hasn't OD'd or been busted for drug use, and rarely, if ever is in the spot-light. He's simply a quiet and humble six-string genius — a musician whose instrument and soul have no boundaries, traversing styles that range from classical, jazz, blues, country, flamenco and of course, straight ahead road-house rock & roll. No matter what genre the source is from, there's always something more, something magical, and downright mesmerizing. There's a childlike faith that allows him to fly in whatever direction the muse might take him. It's an ability that can't be taught or studied. A trait that is inherent in his spirit, but was refined and crystallized by his relationship with Jim Morrison.

Jim's reckless, "take it to the edge" approach to creation and performance pushed Robbie to shatter any boundaries that notes on a page, key signatures or chord progressions might impose, and forced him to embrace the danger and excitement of the moment. This might have been enough for most players, to simply follow Jim's lead, and hang in there. Robbie not only kept the pace artistically, but frequently led the way, not only with the lilting and laconic voice of his guitar, but by writing "Light My Fire," "Tell All The People," "Wintertime Love," "Yes The River Knows," "Spanish Caravan," and many more. He was Momison's pupil, partner in rhyme, and time-travel troubadour.

In addition to composing and performing on the two non-Mojo Door's records, he has been busy producing and supporting new bands and recording solo albums. The last of which was the electric instrumental pearl *No Habla*, featuring new arrangements of "You're Lost Little Girl," another of Robbie's tunes inspired by Jim's lady, Pamela Courson, and a brilliant version of "Wild Child." He toured with Steve Hunter (Lou Reed's "Rock & Roll Animal"), Leslie West of Mountain, Phil Manzanera of Roxy Music, and several other six string stylists on "Night of the Guitar." In addition, he is currently supporting rock's original Animal, Eric Burden, performing several Door's tunes in the process.

If it was Ray Manzarek's keyboards that opened the Doors to the carnival, it was Robbie's guitar that turned the key to the haunted house. A true rock and roll mystic. If you don't believe it, just give "The End" a spin and ride the snake-like fingers that crawl off his fretboard and into your darkest subconscious.

Ironically, like so many other masterful magicians, his alchemy is virtually hidden in the music. Off stage, he is a shy, gentle elf of a man, still a bit uncomfortable with the attention, but honest, open, and illusive.

THRUST: In "No One Here Gets Out Alive," and Oliver Stone's script, it says that when you recorded the album *L.A. WOMAN*, that Jim literally sang in the bathroom. Is that true?

ROBBIE KRIEGER: Ah, yeah.

The whole album?

Yeah, I think he was in there for "L.A. Woman." It does have a good echo in there, you know.

How do you feel about the album when you put it next to all the other Doors' records?

It's one of my favorites. It was one of the most fun to make because we produced it ourselves.

(Their producer pulled out after he heard



"Riders On The Storm." He thought it was cocktail music.)

It must have been strange, after all the early successes and attention, to have people not believe in you.

That's true too. We had just come off the Miami scene, and the *Soft Parade* album with all the strings on it, wasn't really accepted.

How much music in the movie will be actual recorded Doors' music? A lot.

Will you, Ray and John be responsible for the incidental and soundtrack music?

Yeah probably. We've done some already in fact. Like, there's this scene where they're rehearsing "Break On Through" before it was actually "Break On Through," so it has to be similar, but different.

Are you going to be working with the actor who's playing you?

Ah yeah ...

Did you have much input on the script?

Not as much as I would have liked to. I think there's a little too much Jim and Pamela.

The scene near the end when Jim and Pamela are on the ledge of the twentieth floor room in the Chateau Marmont — did that really happen? (Morrison is considering suicide, and lures Pamela out onto the ledge with him.)

Yeah, he did that many times. I don't know if Pam was there, but it comes from a true story.

Wasn't it actually the second floor, and didn't he fall out and damage his ribs and puncture a lung?

Yeah, he did fall off the second story of the Chateau Marmont. He was drunk and just lost his balance. He fell off of a few places, luckily it wasn't the 9000 Building (high-rise in Los Angeles).

Some of the songs were Robbie Krieger songs, and some of them Jim Morrison songs. How many did you and Jim actually collaborate on like Jagger/Richards or Lennon/McCartney?

Oh a lot. Jim usually had the words, and I'd write the music as he sang them to me. It was a great time. He lived at my house and we wrote a lot of stuff together like "Waiting For The Sun" and "The End."

The last gig at the Whiskey, when you got fired and were banned from the strip because Morrison did the Oedipal thing ... how much of that was right on the moment, and how much of it was rehearsed?

No, no, that was totally on the spot. He probably had it in his head, and worked some of it out, but we didn't know anything about it! (Just the memory of it causes him to laugh like a kid caught with his hand in the cookie jar.) It was the first time we heard it.

That must have been pretty exciting for it to be that open. Today everything is so prepared, clean, and predictable. It must have been a bit dangerous, too.

Oh yeah. Hell we didn't even have a set list! We usually knew what the first three songs were, but that was it. And sometimes, we'd even change those. But it was fun though; it made us sharp. It was all automatic, because the four of us were totally together musically. It was amazing. I haven't been with another band like that since, or even near it. Musically, it was just perfect ... most of the time. Four personalities that meshed at the right time.

To attest to that intensity, I'll tell you a short story. In 1967, I was sixteen and making love for the first time — to your first album. But when "The End" came on, we stopped and laid back and listened. What was it like when you recorded that song?

That was far out (giggles like a wet gremlin). Jim was real wasted on acid. I mean he was out of control! We were lucky we got it on tape. He wouldn't even come into the studio for awhile, he just sat there repeating "F*** the mother, kill the father. That's where I'm at!" He just kept saying this over and over! So Jim finally came in and we did it in two takes.

The cut that made its way into *Apocalypse Now*—was that the other recording?

No actually, it was the same recording, but with a different mix, where they kicked up Jim chanting, "F*** f*** f***!"

With all the technology today, you'd never believe that it was recorded so modestly.

Yeah, it was only four track. You know, when you really get your act down, you don't need any more than four or even two tracks. The early Beatles' albums were only two track! It's the best way to record. That way, it's a real band sound, and you *have* to be together.

I think it had a lot to do with the times. It was more spontaneous, and heartfelt. Plus there were mind expanding drugs, or at least drugs that were used for mind expansion. Were you stoned when you recorded and performed?

No not usually. But sometimes ...

There's one scene in the movie where you're so high on acid or something that you couldn't even play.

I could play, but you know, I was high a few times. Jim always tried to get me high. He loved to see me f***ed up (high pitched laugh).

Did you guys get along?

Yeah, for awhile, until he started to become a drunk. Then I couldn't take being near him anymore.

"Tell All The People" — how did Jim feel about having to sing that thing?

At first he was afraid it was too political. He didn't want people to think that he wrote that. That's why, by that album, we started to say exactly who wrote what. I didn't think it was that political myself. It's just the way you interpret it. I guess Jim saw it differently. One great thing about Jim was that he never said, "I hate that song, I won't sing it!" If I wrote it, he would sing it. (He takes a moment of reflection, then with subtle pride ...) He had respect for my songs, even though he was a much better writer than me word-wise. It blew me away that he would even consider some of my songs.

Well, Jim wasn't really a player and I'm sure he appreciated the fact that you could put his words to music.

Yeah, in the early days, he'd work with Ray, like on "Moonlight Drive." But most of those songs were blues oriented and I think Jim had a melody in his head and Ray would just fill in the

chords. You know, later on Jim would come in and open up one of his notebooks, and see what would fit. I know it was ridiculous but it worked. Hell that's how we recorded most of *Morrison Hotel*. "Peace Frog" was written that way.

What is a Peace Frog?

I think it was just the sound of the guitar croaking!

What was it like to record the posthumous *An American Prayer* album?

It was pretty eerie to hear Jim's voice coming over this one big speaker. It was pretty far out. He meant for that work to have music behind it.

But didn't he want orchestral music?

Yeah, but it didn't work. And we knew that we could do it and realized that nobody would ever hear this stuff unless we did it.

You know it was that album that actually put my writing into focus.

From the day that I first heard *An American Prayer*, and Jim's spoken voice booming back at me from the void, after bein' seven years dead ... well it changed my life. In the movie, right near the end, Stone uses a piece of *An American Prayer*. Will it be right off the record?

Yeah.

'Will they use pieces from his interviews and non-music poetry too?

Yeah I think so.

Ironically, you and Jim were at UCLA at the same time but you really didn't meet each other there, did you?

No, it was at a meditation class years before the Beatles ever got into the Marharishi. Ray was looking for a drummer, and he and Jim came to the class. Ray asked John if he'd like to jam, and then later, John invited me. I didn't even play on their first demo tape. The very first song I ever recorded with the Doors was "Indian Summer" which actually didn't come out until the *Morrison Hotel* album. The first song I ever played with Jim was "Moonlight Drive." I played this slide and I think that was the thing that blew him away.

(Someone enters and tells Robbie it's time to cut out, and he asks if someone can help him. "I hate to drag another guitar around." He's a character out of a Debussy twilight landscape. Ephemeral and transient as the mist. The guitar player for Eric Burdon, John Sterling, enters and relates to him just how brilliant he thought he was during "L. A. Woman." He shrugs it off like a school kid getting a glowing report card.)

It's too bad you guys never got to play that tune live.

Yeah

You know it's interesting, and I'm sure you know about it, but there's a Door's tribute band called Wild Child, and they hold "L. A. Woman" till their encore because of its power

and sheer magnitude. (Ironically, two weeks after this interview he actually performed with this band.)

Yeah, I heard.

It's interesting that it's one of the last songs you guys ever recorded. It sort of captures all of what the Doors were about, don't you think?

Yeah, I suppose. It was a great tragedy that we never played it in front of people.

It's the music that's gonna make the movie, don't you think?

Oh yeah, definitely.

I don't mean to put you on the spot, but what do you think about the guy (Val Kilmer) who's playing Jim?

At first I thought he was terrible, but then he started getting better. I think he's going to be good. I wouldn't say it if I didn't mean it. You'd be amazed how much he sounds like Jim.

Your future history is at stake here. Kids are gonna watch this movie and think it's you.

Yeah, I know.

What do you think of the events surrounding Jim's death. No one ever actually saw him in his coffin?

I don't know. It was all pretty weird. Who knows? Anything could have happened.

If he had come back from Paris, would you have reformed as a band?

Oh yeah...

Do you think the movie might glorify Jim's darker side?

Oh, I don't know. I don't think there's anything wrong with psychedelics.

Like you said, Jim theoretically wanted classical music behind his poetry. But I think he'd be proud of what you did with *An American Prayer*.

Yeah man, I know know he would have

dug it. I wish he could've heard it. If we had done it, it would have been The Doors, and it would have been rock & roll. But the truth is, if he had done it with The Doors, it still would have been poetry.

This thing with Eric Burden — are you writing new music?

Yeah we'll probably do some of that.

How long has it been since you played with John and Ray?

Oh it's been four years since my birthday.

Did you have a singer?

Ah, no, just the three of us.

You know you're all still viable. I saw John at his play and Ray at the Cafe Largo. You could still do it.

Yeah I know, but we hate each other. Look, when Jim was alive, the four of us were perfectly balanced but, after Jim was gone, we lost that balance. (Earth, wind, fire and air)

Do you think that the movie will make you heroes, and there'll be a major resurgence?

Either that, or they'll hate us. I've actually always been against the idea of a movie, but then we got Oliver (Stone.)

Do you think the Doors will be around one hundred years from now?

Yeah, I think so.

Hell man, maybe all you cats will be together someday. . . like Hendrix said, "If I don't meet you in this world, I'll meet you in the next one."

Hey man, just for the hell of it — when were you born?

January 8th, the same day as Elvis.

"...Let's reinvent the Gods, all the myths of the ages. I will not go. I prefer a Feast of Friends to the Giant Family."

James Douglas Morrison (From *An American Prayer*)



Holy Soldier

While black metal has long held a firm grip on heavy metal, more and more Christian bands are breaking ground to counter balance the movement. In comes new white metal act **Holy Soldier**. Made up of vocalist **Steven Patrick**, guitarists **Jamie Cramer** and **Michael Cuttings**, bassist **Andy Robins** and drummer **Terry "The Animal" Russel**, **Holy Soldier** is not just good for being a Christian band. They also have what it takes to compete with the best secular bands the world has to offer. They have a traditional commercial metal sound that is comparable to **TNT** or **Whitesnake**, and

THRUST: With a name like **Holy Soldier**, I assume you are a Christian band.

STEVEN PATRICK: We all share the same beliefs in Christ, as far as Christianity goes. Basically our music is like an open diary for people to read and digest. We're all on a journey together, and we write about the ups and downs of our lives and things we go through as a band together. We're trying to be real and honest about who we are and what we're about.

What are you releasing first?

The first video is "See No Evil," we just finished shooting it with A&M Records. I think the next song they're going to do is "The Pain Inside Of Me."

Many of the tracks from your album showcases great acoustic guitar playing, even on the heavier stuff. I think what we were trying to achieve is dynamics. Starting out and growing and climaxing, using different kinds of sounds.

Your guitarists also recorded some very innovative lead solos as well. I thought it really fit the songs. A lot of guitar players are really into speed and everything. But the thing I like about our guitar players is that they're tasty. Jamie is like the king of melody! He writes great melodic hooks with his

a goal in mind within them. That's what I'm really striving for, to be myself as an artist and a person.

How did you train as a vocalist?

I took two and a half years of classical voice at Memphis State University. Then I studied for a year with this guy out in LA named Arthur Joseph. I didn't really dig on the classical training, I knew it was something I needed to learn the fundamentals of singing. I remember that one of my teachers told me that I should quit and go into the insurance business.

Not one of your biggest supporters, huh.

I really didn't like her, I had nightmares about her and stuff! One night I dreamed that she had me singing the lead in front of all of these opera stars like Pavarotti and all of those guys. She wanted to make a fool of me so I would quit. So the dream ended with her calling the head of the vocal division on me and they got the police after me. The dogs were chasing me and I was running across the campus. The next morning I walked in and resigned from my college career (laughs).

Now it looks like you'll have the last laugh.

Yeah, it was good because all of my life people have discouraged me from wanting to be a vocalist. All that really did was make me decide to stick with it

by **John Urban**

We're not these unreachable people on stage that you're just paying money for us to play. We're there to see the audience having a good time.

I find it interesting that a band like **Holy Soldier** are so popular in the decadent city of **Los Angeles**.

It's really kind of unusual. Pretty much every place we've played has been a sellout. I think there are a lot of people in Los Angeles who are tired of the rock scene, what's being said and the attitude. I used to be in a lot of bands that were sleaze rock before I became a Christian. Basically, those places seemed like a dead end for me. We all used to do drugs. We did cocaine and we've been in that sex, drugs and rock and roll lifestyle. We've found that it's a drag. There's nothing in this world that satisfies us. So we're writing about things that are above and beyond what this world has to offer. And yet we live in the world, so we write on a street level that people can relate to. We just realize that there is an alternative. Rock and roll doesn't have to be a real negative thing. On the conservative side, some people think rock is evil. Music is music, it's neither good or bad. It depends on the lyrics and the message you are trying to convey which determines whether it's good or destructive. I can speak for the rest of the guys in that we're not into wasting our time as far as what we write about.



have become one of the most popular bands in the current LA heavy metal scene. Under the direction of **Stryper's** management **DHM**, their self titled debut release is supported by some of the best artists in the business including **Eric Clapton**, **REO Speedwagon** and **Pat Benatar**. Yet, **Holy Soldier** retains their own sound, and are unleashing their positive forces to try to stir up some souls.

guitar. It's not just chords, It's like little guitar themes that answer the vocals. It keeps a question and answer thing happening throughout the whole song.

You have a very distinct voice.

What I strive to do is be unique, and I don't like to sound the same on every song. I try to put different textures on my voice. There's subtle things, really raspy things and then there's real clean stuff. I don't want to sound like anybody, I think it's important for people to be themselves. Because to be like someone else is a mediocry. The world worships the original. That's why there will never be another Robert Plant. People who try to imitate him are seen as wannabes, someone who wants to be someone else. I think that everyone has

and make me want to do it even more! It's been kind of a motivation for me at times. I'm into the underdog. I'm into movies where you see someone trying to get there and people keep trying to push them down and one day they come out on top!

What are your goals as far as performing live?

We don't really take ourselves too seriously, even though we write about some pretty heavy things sometimes. When we're on stage, we're not there to have people see us, we're there to see them! We're into forming a relationship with the audience. We're not trying to portray some sort of rock star figures, we're just into being ourselves.

Obviously **Holy Soldier stands firm on their personal faith, so they are literally an answer to the prayers of the people who have been waiting for an authentic Christian metal band. But their lyrics are discreet enough where they don't preach at the listeners on a fire and brimstone level. It's a new release for optimism that might be contagious. Don't hold it against them for being Christian, or you might miss out on some killer rock and roll.**



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They've done it again. First New Jersey set that certain pace for rock music with Bruce Springsteen. Then they grew even stronger and more diverse with Bon Jovi. Now, they're reaching their peak with their latest hot shots who have created such a buzz in the industry, reaching all types of rock music lovers, all ages and all before their MCA/Mechanic even hit the stands: Trixter

Catching up with their lead vocalist Peter Loran and guitarist Steve Brown, they conveyed their secret to successfully establishing Trixter. "Our music is honest and straight from the heart," Brown, main songwriter revealed. "Nothing is contrived. The overall sound is us." "With this record," Loran added, "We wanted to preserve us being us. Honest, that's it. We're the guys next door that happen to have a band."

Apparently these guys, who literally are neighbors, weren't so honest with one another when they first formed. Loran and Brown met over the phone when Brown, an acquaintance of Loran's younger sister, called and answered the phone, only to be surprised by the background music he heard. "I said, 'What are you listening to?'" Loran remembered. "He goes, 'Oh I'm jamming over here, I play guitar.' Like, ah yea. Really, what are you listening to? Really, it's me?" I'm like, c'mon. That's too good for someone your age. 'Yea, it's me. I got a band.' Meanwhile, he really only had a bunch of kids who wanted to start a band. He goes, 'I need a singer. Are you a singer?' I never thought of it before and I don't know what made me say 'yea, I'm into it.' Two days later, Steve, a drummer and I were singing into some little guitar amp. And that's how it started."

Now, having completed their line-up with good friends, drummer Mark Scott and bassist P.J. Farley, they've accumulated quite a following of fans, not only in their home state, but with their first single and video release "Give It To Me Good," from coast to coast. In this process, they also learned some

valuable lessons. "There's no better practice than playing live," Brown revealed. "It's the best way to make a good musician a great musician—make a great musician a fantastic musician. There's nothing like audience feedback. It makes your adrenaline go and when you've played as much as we have you have bad nights too. But those good nights, there's nothing like them. On the record, we kept that live feel."

Here too, they learned some valuable lessons, recording with Bill and Jim Ray (Diana Ross, Michael Jackson, Loverboy). "When we were in L.A.," Loran recalled, "we went out on the strip one night to see what it was like because we heard all about it and all the kids with the flyers and stuff. I was like, my God, we're so lucky. It was really weird and the bands there seemed to copy each other. Nobody was too original. I wondered if we would be influenced when we went out there." "It got tough because we were gone for four months" Brown added. "You'd wake up and go 'damn, I want my mom here. I want her to make me some pancakes.' But," he continued returning to reality, "we learned tremendous amounts from Bill and Jim as far as writing and playing. Forget all those years of lessons. In that six months time that we worked in pre-production and recording. It was definitely the biggest education we've had."

In Brown's case, his education wasn't limited here. "The record company wanted to send me out to work with some writers. They felt that I'm young and have a lot to learn even though they felt I was talented. I worked with these writers yet the label saw that I was a better writer on my own. Working with different writers," he continued, "I've learned all different types of techniques that have helped me out tremendously. I learned so much, everything from doing harmonies to melodies, writing lyrics, all different techniques. I'm going to continue to do that. On the next record, I'm going to try to work with some bigger people. Going, writing a



song, seeing how they work, what their techniques are ... then, down the line, I'd like to get into producing. I want to learn it all to help this band."

This seems to be the general consensus for Brown's bandmates as well. It seems that when these four musicians aren't riding dirt bikes or participating in some sport, they're listening to as much different music as they can. "Right now I'm listening to Don Henley a lot," Loran conveyed. "Everyone this band listens to such a variety of things. That's what basically inspired me to write," Brown explained. "Never does a day go by that I don't listen to some different type of music. I'll listen to the new MC record, then I'll listen to the Beatles." I try to listen to what I can of Richie Sambora," added Loran, who studied with Don Lawrence (noted for Jon Bon Jovi, Mike Tramp, and several others). "He's an excellent singer. He's got that old-school type of singing." "I've been going back to the old stuff for inspiration," Brown continued. "I write for those classic elements; Beatles, Zeppelin ... Nowadays, nothing really excites as much as the old stuff. I've been writing for years so I can start playing and think and come up with a riff right away. I start with that, then I look for a title. I have a list of different titles that I have because that's a good starting point for me. When I get a title for a song I can basically tell what the song will be about. I'll make them up. I'll write a phrase down, something that sounds cool. Sometimes I'll get an idea from other titles of songs, magazines, you never know. I write everyday, so I'm always working

the muscle. I've already written about ten songs for the next record. It's a constant thing. It's my main thing besides guitar playing. I really dig it."

"I started playing and writing at age seven," this barely formal lessoned guitarist revealed. "I saw Kiss and it was like, 'God, this is the band I've been looking for' and the next week I was taking guitar lessons. Then I saw Eddie Van Halen and that was a real motivator for me. Kiss and Van Halen are two of the main reasons Trixter is here today."

Of course, possessing strong musical talent and songwriting abilities help also, but Trixter appreciates and relies on their fans too. "Being so close to your music makes it hard to be objective," Brown explains, "The biggest thrill for me is to hear what people say about it, whether it's good or bad. You can't please everybody, so they can screw off," he laughingly jokes.

"The songs are such that anyone could relate to them," Loran stated. "They're about fun, or relationships, everyday things."

"There is somewhat of a message to our songs," Brown continued. "They're like youth talking to everyone. 'Surrender' is a song that a person 65 years old can relate to, lyrically. The main thing is to have fun, leave your troubles at the door and let's rock!"

"I think we benefited being from New Jersey," Loran concluded. "It's very aggressive here." "We want to be remembered as a great band," Brown added, "a classic rock band, one that did something different. This is the 90's and Trixter is going to be the band of the 90's."





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By John Urban

Let's start with the rumors. People are saying some strange things about you guys.

BILLIE BRATTAIN: Tell me what you've heard, John.

Mostly about different band members inflicting wounds on each other.

BB: Bodily harm, blood, we've heard all of them.

VINNIE "VAMP" BREEDING:

Mickey was supposed to have crashed on a motorcycle and is in the hospital.

BB: I heard I left for California to join Guns N' Roses because Steve Adler quit the band. They sent me a plane ticket and I'm flying out there Monday. And there's another one where I killed Vinnie, and Vinnie quit the band and started another band with Dorian. And then Dorian got in a fight with Mickey, and Mickey beat up Vinnie ... (laughs).



Photo by Annette Zapone.

Does Vinnie ever kick any butt?

VB: One person said that I beat up Mickey. The rumors are absolutely false!

BB: I think we're going to be around longer than the Stones. We're all blood brothers.

At least everyone is talking about you.

BB: I gave the Guns N' Roses deal a thought, though. I haven't called them back yet (laughs).

A lot of people have been freaking out that you actually have fangs.

BB: I don't understand why people haven't noticed them before.

VB: Before we used to try to hide it, but now we're letting it all out in the open. This is just us, you know?

Since the earliest stages of *Thrust*, we were the first publication to actively promote the united lost souls known as *Cast Of Nasties*, or *CON* for short. Despite the fact that they have conceived some of the most authentic blues influenced hard rock material in the local scene, their dark image and claim to be the sex vampires of the nineties have inhibited some while intriguing many. Since making their presence known, the band have steadily built a dedicated following by consistently playing every venue in the Bay area. The vampires consist of vocalist Mickey Tazz, guitarist Vinnie "Vamp" Breeding, bassist Dorian Sage and drummer Billy "Brat" Brattain. *Cast Of Nasties* is fast becoming one of the most popular unsigned bands in Central Florida, and the band is preparing to start headlining their own events with a larger than life stage show. They headlined recently at the surrealistic surroundings of *Masquerades*. I arranged to meet with Billy Brat and Vinnie Vamp after the show. They finished their final encore around two o'clock. It was getting rather late for me, but their night was just beginning.

What was it like opening two shows for *Roxx Gang*?

BB: Oh, dude. It was cool, man! We had people rushing up to the stage, it was wild! We signed like twenty-seven autographs that first night. I signed this girl's underpants in the parking lot, and she said "Don't forget to dot the I" (laughs).

VB: *Roxx Gang* is definitely one of my

VB: There's a song called "Stake Thru My Heart" that was written recently. It has a lot to do about our vampirism and our inner feelings. We have a lot of other songs like "Pay the Devil his Dues" that we'll be playing at our next gig.

Your songwriting is accessible, yet follows more of the traditional values of the underground glam bands of the seventies. How would you describe your style?

BB: Blues-funk-glam-shock rock-sleaze tease!

VB: We're trying to stay along a bluesy edge but we don't want to get too heavy. Even though we have a tendency sometimes to write harder stuff, we try to be bluesy and just be ourselves. It really comes out that way with a lot of feeling.

BB: That's the trend of the nineties, I think. It's going to be more funk and blues, rather than harder heavy metal.

VB: Long live James Brown!

In closing, how serious are you guys about being the sex vampires of the nineties?

BB: It's our life, we're very serious about it! We might joke around about it and tell you things, but don't turn your back on us for too long because it's definitely our heritage and upbringing.

VB: We're predators, in many different senses of the term. We're predators of life and love, and rock and roll is the greatest format to live out your wildest fantasies.

BB: People might think it's a curse, but it's a gift. We were born with it, we died with it, and lived with it again. It's going to be with us forever. And if we don't make it in the twentieth century, we'll make it in the twenty-first. It's only a matter of time!

favorite local bands. It was a very good match up.

BB: It was the best reception we ever had. We had two encores at the *Bodytalk*. And *Roxx Gang* are vampires, too. You know they're crazy!

Tonight was a great show. It was the first time I've ever seen you headline with full production.

VB: The next shows that we're doing will premier our full stage show.

BB: Everything from now on is going to be a full theatrical production. It's going to be a show where people can come out and enjoy it and get their money's worth. We're going to bring *Transylvania* back to the stage.

Tell me about some of your new songs.

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Take the two original members of Sheriff (Freddy Curci and Steve De Marchi) and toss in the three founding male members of Heart (Roger Fisher, Michael Derosier, and Steven Fossen) and you come up with a hybrid form of rock and roll also known as Alias.

With their self-titled debut, Alias is attracting the attention of music listeners who have missed the melodic surges and musical aggression that has often described arena power groups of the past. But this isn't the past. This is Alias and Steven De Marchi (guitarist) wants Florida to know that Alias has no plans on being as incognito as their name might suggest.

Explain how you achieved a #1 song with "When I'm With You" even though Sheriff had disbanded.

When Sheriff broke up, Freddie and I started recording and writing songs on our own. It's funny, the president of our record company called up and said, "You've got a hit record." We thought he had gotten a copy of our demo tape and was talking about the future. We didn't realize that the #1 was off the old Sheriff record. It's unbelievable that you can have a hit record these days without the band being together, with no video, no management, and no promotional support. It was a fluke. The song was released in 1982 and went to #1 in Canada but it wasn't till eight years later that it broke in the U.S. Capitol had to look it up: no one remembered the song. But they re-listened to it and distributed it to all the radio stations in America. With the help of KLUC in Las Vegas, KZZP in Phoenix, and later with KISS in Los Angeles, it broke over the top.

How did you hook up with the original members of Heart?

I ran into Mike Derosier (original drummer for Heart) in Hollywood and told him about the tunes that Freddie and I were working on. We played him the demo tape and he really liked it. He went back to Seattle and played the tape for Roger Fisher and Steve Fossen. We all got together and decided to go with the project. They had been out of the Heart line-up since 1982 and we hadn't been playing since 1985. Everyone really wanted to get back into a solid rock & roll band and have some fun.

Were you scared about playing with seasoned professionals like the guys from Heart?

No, it was very exciting. You're not going to get a tighter rhythm section than Heart's original players. They've been at it for years. At first we were concerned about egos. These guys have

played all around the world and been very successful, artistically and financially. We just wanted to make sure everybody's head was in the right space. As it turned out, these guys are great. There are no egos in Alias. We're just a bunch of excited kids waiting to get out there and play live just like when we were sixteen or seventeen years old. It's really our first time out. Sometimes we'll get the comment, "Oh, you guys think you're a bunch of superstars." No, not really. I've never really looked at myself like that. The same thing goes for the Heart members. It's almost as if none of us have ever recorded before. This is our first album and we're looking forward to touring, even if it's in a support position.

With two successful bands before this under your collective belts, how did Alias set its musical goals?

Freddie and I wanted to do a record that still had that raw edge to it. It had to be a true sounding record. We didn't want to overproduce it which is a trap a lot of records fall into today. By the time we met up with the Heart members, the writing had almost all been done. Freddie and I have 80% of the writing credit for this album. The record deal was already signed before the Heart guys came in but it worked out really well. We got together and just started to jam. We were just screwing around, doing songs like "Barracuda." It's a classic rock song and to hear Roger Fisher, the original guy who wrote the lick playing the guitar and Freddie singing was really a rush. We'll be doing a version of "Barracuda" live.

Have you played in front of a live audience?

We haven't played live together yet. That's why we're still so excited. We rehearsed our show all during the month of July and we should be out on the road by August or early September.

Freddy Curci is one dynamic singer. What do you have to say about him?

We call Freddie the Pavarotti of rock. He's a very melodic singer. Did you know he holds the record for the longest scream in a rock song. I haven't seen it certified

in the records book yet, but it's close enough for rock & roll. He wanted to feature his singing, crunchy guitars, kicking snare. We didn't want to make some Star Wars rock album.

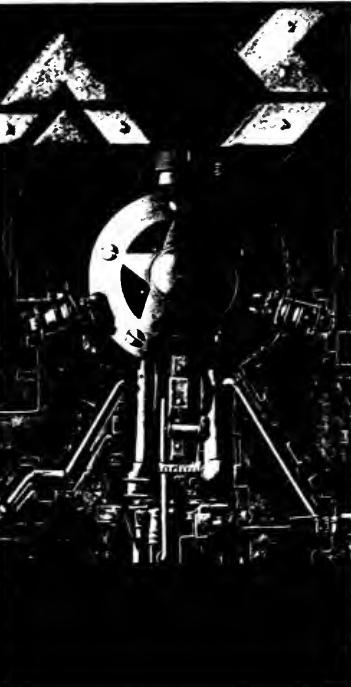
Rick Neigher has produced Vixen, Tim Karr and Tonio K, and now your album. How did he come to your attention?

The demos were real clean but we needed someone to take it to the next step — an outsider to come in and direct the production to the finish line. Between ourselves and management, and based on his previous work, we made the decision to have Rick Neigher produce our debut.

"Haunted Heart" stands out because of its sweet yet eerie melody and "Standing in the Shadows" kicks like a pure anthem. What other songs should Florida fans be looking for on Alias?

"What to Do" is a powerful tune. It has a strong guitar lick. Freddie does an amazing job in the middle-eight of the song where he howls a record setting scream. "The Power" has some great slide guitar and is another cool song.

You've been compared to the arena acts of the late seventies/early eighties. What new approach to rock & roll does Alias have for the 1990s? Well, it's hard to say. Of course people are going to compare us. That's the nature of the business. I write more from what I think a rock song should sound like as opposed to what it should sound like. I don't think anyone intentionally goes out and says, "Foreigner are my heroes.. Let's sound like them."



You've got to be true to yourself.

Tell us about what the Alias live show will be like when you make it down to Florida.

It'll be an exciting show. You'll be looking at guys who have been doing this for a lot of years. I don't know why it is, but we're hungrier now than we've ever been. You'd think that it would be the opposite — that it would be old hat to us. But it's not. There's something new and exciting about this project which is hard to explain. Personally, I've admired Roger Fisher as a guitar player for a long time and here he is on stage beside me. That's a very exciting thing and the audiences are going to see, hear and feel that excitement.

"Haunted Heart" is the first video single. What makes it different than everything else seen on MTV?

"Haunted Heart" has a different concept from the norm. This kid walks into a room and sees us playing on these huge screens. At the very end, the kid walks around to the back of the screen and just sees the back of the band playing. So it's interesting. He never gets to see where the band is. We're almost caught between the screens somewhere. The people watching the video will know what's going on except for the kid in the video who is just so amazed that this band (us) is in the screen somewhere.

What long term goals does Alias have?

We just want to get out there and play every corner of this country. Recording a record is one thing, but playing live is the icing on the cake. There isn't a better feeling in the world. Everything is going very well. The record company is behind us and we're happy. We're lucky to be where we are and we're looking forward to getting out there and meeting a lot of people. We are not going to be an inapproachable band.



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THRUST: Jay, at what cost fame?
JAY ASTON: My sanity. There is a price to everything, isn't there?

It seems to have caused some major upheavals for you recently.

Yeah, a lot of changes. Michael (Aston) left. We changed management. He was a great friend, but we didn't think he was quite right for the job. It was a hard decision. I came out of a very heavy, long relationship that I'd had. I broke free from a lot of things I had become used to having around. I'm from a huge family. Whatever I've done in my life, I've always been surrounded by people. And suddenly to be on my own — it's very weird. There was a period when the whole group could have split up.

Did that make you stop and take a fresh look at everything?

Yeah, definitely. That's totally it and it can be painful facing yourself. Mike and I used to use each other as crutches — always leave things for each other to do, share responsibilities. Suddenly we were on our own, in control of our own destinies. I know that sounds liberating, which it is, but in many ways it's terrifying.

How are you dealing with it?

Just making decisions — It's a tough thing. Democracy doesn't always work in a band. Sometimes it's best to have someone say, "Yeah we're going to do it this way..." Then two people say, "No, I don't want to do this," and three people say, "Yeah, I do." Then, to carry that through is not always comfortable. Like, we did an Echo and the Bunnymen tour with the group split in half as to whether we should do it or not. Therefore the tour was not enjoyable. You have to be 100% into it. At least with Mike and I split, on a lyrical or song level, I could just focus on what I felt the group should represent more. Just finely honing us into what has become the *Kiss of Life* record.

Looking at *Kiss of Life*, what does the group represent now?

Well, it's a brand new thing, a fresh thing, which is always important. I think challenge is essential for any group who wants to be taken seriously anyhow. We've always strove to say, "Look at us, we're doing something a bit different." We're not just another group. We

believe that we write great songs and we're a very good live group. There's a chemistry there, we play off ourselves and I think it is an unique experience, without being too pretentious about it (laughter). I think the record is very focused. It's more conceptual; it's like a diary, I decided to be very truthful on this record. I kept a diary for ten, twelve years of my life. I just wrote it down in that sort of way. I just tried to face myself and what we were in that simple language I hope it communicates to people. I hope it works. It was quite a harrowing trip, but there's definitely light and optimism there. There was a period where I thought life was a sentence. Working in England, a lot of the groups are very upright and hung up. It's a national British heritage (more laughter). I finally decided life was not a sentence and decided to seek it's kiss. It's very much a release — an exorcism. A lot of my greatest influences went out the window.

It has been said that an artist does his best work while he's in great pain. Was this true for you?

Yeah, it's the sad truth, because happiness is what we should all perceive and that's the only state that should be acceptable to us. I don't mean that in the decadent way — I mean true happiness. But I wrote "Desire" in a fit of depression. Lots of our best work were songs that came from completely neurotic states of mind. This album was similar. I was low — lower than I had ever been in my life. Luckily I got off the floor. I've seen friends of mine, people in the group even have nervous breakdowns. It's a tough industry with plenty of stress involved. A lot of people don't deal with it very well. For a while I thought, "Oh my God, I'm one of these

Gene Loves Jezebel recently suffered an amicable, though traumatic loss when Michael Aston, Jay's twin brother and co-lead vocalist exited the band. The rest of the members, James Stevenson on lead guitar, Peter Rizzo on bass and Chris Bell on drums, remained. The result now finds Gene Loves Jezebel with a new album, *Kiss Of Life*, (the band's fifth overall and third on Geffen Records), a new sound and a new sense of purpose. *Thrust* recently talked with Jay and he candidly revealed the reason for the split and the repercussions therein.

people whose not going to be able to deal with it." There were huge pressures, we hadn't worked or toured in a long time, Michael left, and suddenly we're on our own. We had a lot of things to sort out, new management, tax people after us and record companies wondering where the record was.

How did Geffen deal with it?

Luckily, when Mike left, the record company didn't blink. They were totally behind the group and I. That was the best thing to come out of it. It was a surprise, because they always sold Mike and I as this duo thing. As much as we fought it, we would always be sold as a duo and not as a group. I suppose that's why we kept the name.

I would imagine, being twins, all your life you were sold as a duo. Were you dressed alike as children, etc...? Uh-huh, I think in fairness to my mother, though, if she bought us a different color jacket, we would both want the same color. It was when we got older, we started really fighting for our individuality. But music kind of brought us together, ironically enough, because I played a better guitar and Mike could sing. So naturally we had half a group going. We're very supportive of each other. We moved very quickly as a result of it, the fact that we were together — but we didn't enjoy being stuck together as sort of pretty boys, superficial twins. We never felt comfortable with that. That's why we would change the color of our hair and try to dress differently. We made a conscious effort to be separate. Adolescence is a tough time for anybody looking for their identity, but when you're twins — when they stick you together, it's very difficult. We had different sets of friends

and hung out in different places for a long time. Then as we got older, we realized we were each other's best friends. We could trust each other totally because we were twins. If I lost the trust of my brother, I don't know what life would be worth.

It seems that would have made the separation all the more painful.

Yeah, it's painful. But there is something wonderful when you make decisions and they're good decisions. Without hanging on each other's coat tails — should we go this way or that way — it's liberating as well. Suddenly, there's not two leaders in the band, stepping on each other's toes and tripping over each other a lot too. It feels really good to say what you feel in your heart and not embarrass or compromise someone else. Michael sometimes would interpret a song that I had written differently, through the nature of his personality or just for entertainment reasons, and that would sometimes upset me — or I would say the group meant something, when it meant something completely different to him. You just can't have two leaders.

Has the band changed dramatically? I'm still close to it, it's very hard for me. I know it's undeniably a four piece rock group — and there's nothing in the way of that now. It should be more direct and harder.

How do you keep going? What keeps you inspired?

I suppose it has something to do with hope, with your very soul, what keeps you ticking through life. The belief that there is something out there, that it's not all darkness and decay. It's just a chemical thing when you plug in. At least that's what John

Cale said when we worked with him once (laughter). He's a wonderful guy, very charismatic. He said we could just plug in and play on forever, which I certainly view as a compliment. Basically music is the healing thing. It's the thing that allows our expression, it lets our demons out, lets our warmth out. You just tap into whatever it is that runs through your veins.

Do you consider your art a religion? Yeah, pretty much so. I'd say in America rock and roll has replaced religion.





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Dr. Winston O'Boogie

Breaking the Blues Once Again John Mayall returns with *A Sense of Place*.

John Mayall, who has been called "The Godfather of British Blues," was largely responsible for the blues revival of the mid '60's and his reputation is strong and intact in the 90's with the release of *A Sense Of Place*, his latest for Island Records. The 25 year veteran leads his reformed Bluesbreakers through 11 new selections featuring his heartfelt vocals, boogie-based piano, soulful harmonica and most of all, impeccable taste.

"I didn't see it as too much of a departure," he says of the album, "because everything was picked for its feeling. The blues content, of course, is always the first priority. It was slightly different in the sense that Island Records had a hand in the A&R part of it - rounding up the song choices for consideration, and selecting R.S. Field as the producer. So it was a pooling of material, and we just found out which worked and which didn't. Fortunately, we all agreed on the ones that should be used."

Producer R.S. Field, who was recently behind the console for Webb Wilder's *Hybrid Vigor*, wanted to place Mayall firmly back in the genre he helped shape. "It was great working with him and Dave McNair, the engineer, because they have immense patience. They spent so much time getting the sound exactly how they wanted; they were really very inspirational. As regards to material and getting the tracks down, they did it in the simplest way possible. We rarely went for more than two takes, and we did three of four songs at a time. The whole thing, from the first rehearsal to the finished mix, took three weeks."

Of his return to a bluesier sound in recent years, Mayall feels, "Definitely since '82, when we reformed the Bluesbreakers with Mick Taylor and John McVie, that was the thing that brought it all back. That tour resulted in the *Blues Alive* concert video, and since '84 I've had the same band, the Bluesbreakers. We did a couple of albums before *Chicago Line* and this one - *Behind The Iron Curtain* and *Power of the Blues* - but Island Records has brought us a higher profile."

Prior to disbanding the original Bluesbreakers and moving to California in 1968, Mayall discovered and fostered the talents of Eric Clapton and Jack Bruce (who went on to form Cream), John McVie, Peter Green and Mick Fleetwood (who then formed Fleetwood Mac), Free founder Andy Fraser, and future Rolling Stone

Mick Taylor. Since the move to Los Angeles, Mayall's constantly evolving experiments included the cooperation of such heavyweights as Harvey Mandel, Jon Mark, Johnny Almond, Blue Mitchell, Sugarcane Harris, Larry Taylor, and Rick Vito (currently residing with McVie and Fleetwood Mac). Preferring to downplay his role as talent scout and mentor, he shrugs, "That's a label that people put on me, but from my point of view, I have my certain taste in music and I just indulge it. I apply that to whatever instrument is involved. And it just seems to be borne out over the passage of time that I must have good taste. Basically, I know the blues, and I know what it's supposed to sound like, and I can spot somebody who can play it."

"Sometimes," he admits, "I wonder, if I hadn't stuck with the blues thing in England, and fostered the talents of Eric and people like that, what would be the result of rock and

been able to stick out for what I believe in and have people who really admire that - mostly musicians."

And some of those musicians, longtime devotees of Mayall's brand of blues, are now in the Bluesbreakers. "Coco Montoya, the guitar player, has been in the band since the middle of '84," John details. "I first heard him in a club in L.A., and we've been together ever since. So Coco is in that style." Bassist Freebo, for years a sidekick of Bonnie Raitt, joined the band during the recording of *A Sense of Place*. "Freebo and Bobby Haynes shared 50% of the material, Tim Drummond is on one cut also, and there are two or three tracks where there's no bass player at all," John points out. "Joe Yuele, the drummer in the band, has been with us since 1985, and I wouldn't have anybody else. He's tremendous. There aren't too many great blues drummers, but I think he's one of them."



blues today? You know, it's one of those 'what if?' questions that nobody can ever answer. It obviously has had a hand in shaping modern blues music. And we got that style from our interpretation of people like B.B. and Freddie King and the greats that we are now all too familiar with. The thing I find most rewarding is the fact that there are so many people who do admire what I've stood for through the years. It's never resulted in great commercial success, but artistic success is another thing altogether. If nothing else, I feel proud that I've

At Field's suggestion, slide wizard Sonny Landreth was flown in from Louisiana for the sessions. "I'd heard some cuts from some of his obscure albums on blues radio shows here," says John, "and I'd always liked him, but I didn't know a thing about him. He fits right in with R.S.'s concept and my concept." Part of that concept included two of Landreth's compositions - the swampy "Congo Square" and a bouncy Cajun dance tune called "Sugarcane." "I'd never done anything quite like those before," Mayall smiles. "Certainly 'Sugarcane' is a

complete departure, and I can't imagine us doing that one live. But 'Congo Square' we've already started to play on stage - it's great to play live."

"I want to Go," which kicks off the album, is an obscure song by J.B. Lenoir, the unsung bluesman Mayall immortalized with "The Death Of J.B. Lenoir" back on 1967's *Crusade* album. "Initially, it was his originality and the subject matter and his fresh approach to blues," says Mayall. "He had marvelous musical ideas, and lyrically he was way ahead of his time in that he was tackling very off-the-wall, contemporary subjects."

"Send Me Down To Vicksburg" is John's nod to another of his blues heroes, this time on piano. "That's straight-forward Cripple Clarence Lofton style," he reveals. "I was just bowled over when I first heard him. He was a great boogie piano player." The album's moodiest ballad, "Sensitive Kind," is yet another classic from the pen of J.J. Cale. "There's a simplicity about his style that I've always liked," says John. "That was a lesser-known J.J. Cale song that R.S. got a hold of, and I could immediately identify with it and saw things I could do with it." Working from a rough demo - "just some guy sitting in his living room playing a guitar to an open mike" - Mayall and the band constructed music from "Jacksboro Highway." "The main thing about it was the words, the story line, which we didn't have to change at all. Using that, we tried to construct some dark, evocative piece that would describe that situation."

The biographical "I Can't Complain" was written for John by his wife, Maggie Mayall, who now sings with Los Angeles' Housewives. "We chose that song," John says, "because it was bluesy yet it had that humorous, tongue-in-cheek, real life story that was built round some of the things that have happened to me. And I think the album needed one like that." And finally, "All My Life" is a new recording of a Jimmy Lee Robinson song that Mayall first recorded with the late Paul Butterfield in 1966.

With the recent blues resurgence navigated by Robert Cray, Jeff Healey, Stevie Ray Vaughan and groups like the Fabulous Thunderbirds, *A Sense of Place* is sure to please John Mayall's loyal following of die-hard fans and introduce a familiar name to a growing, appreciative audience.

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Tampa Bay Gets The Spike!

I'm not one to complain, at least not in my column. But one thing that gets my goat is why people in the area are so reluctant to give credit to local hard rock and metal bands, and fail to recognize that it has been bands like Savatage, Nasty Savage, Crimson Glory, Roxx Gang, Death, Obituary and Morbid Angel that have put the Tampa Bay music scene on the map! These acts have drawn the national attention from record labels that will open many doors for upcoming Florida bands. What is most significant is the wide variety of hard rock and metal in the area. It isn't enough to credit one band as being the best metal band when everything from glam bands to thrash metal fall into that category. But now there is an awards event specifically designed to

spotlight hard rock and metal. It is called *The Tampa Bay Metal Awards* and will be held on September 2nd at the Volley Club. The Awards show will include live entertainment, and so far Keith Kollin's Krunch and Mortuary are scheduled to perform. The winners will be presented with the *Spike Award* which is customized to reflect the true brutality of heavy metal. Bitchin', ain't it? Another significant triumph for this event is that it is being co-sponsored by both of the local independent entertainment magazines, (which includes Thrust, naturally)! This shows that Tampa is slowly breaking away from the proverbial one-horse town mentality that you can only have one local magazine or radio station, etc. This will give maximum exposure to the

bands, which is what I feel local radio stations and publications are obligated to do. The votes will be counted by a committee consisting of representatives of Thrust magazine and other leading Bay area industry personnel to ensure honesty and fair play when tabulating the votes. Critics will have no priority in the choosing of winners, since most people really don't give a damn what us critics think anyway. To cast your vote, look for the official ballot in this magazine, at the Volley Club or at your favorite record store. For more info call Steve at 972-0176 or Keith at 535-3248.

Speaking of the Volley Club, North Tampa's rock and roll haven, it will also be the grounds of the second annual *Last Word Extravaganza Showcase Concert* on Tuesday, Au-

gust 14th! Last year, Cruella D'Ville, Oblivion and Thunder were the honorary performers. This year, I have chosen a double bill show with Cast Of Nasties and Basil-Rat Bomb. This will be the first show the vampires will be playing in town in several weeks. Don't miss it! There will be other surprises throughout the evening including rumored special appearances by Align-A-Vagina™ and Generica, hot off of their Fairwell *Braincell* tour. The show will begin early at 9:30. Don't be late. Finally, the Volley Club is holding a benefit concert August 12th for Blindsight drummer Joe Dixon who broke his neck over the July 4th weekend. So far Moriarty and Dillinger have committed to perform. Call the Volley Club for more details.

BEHIND BARS

Submitted for your approval, we look a hair into the future as we present a Behind Bars ballet inspired by Savatage's classic song Gutter Ballet. It includes a cast of thousands who have in some way managed to fall into the gutter in the years to come.

By John Urban

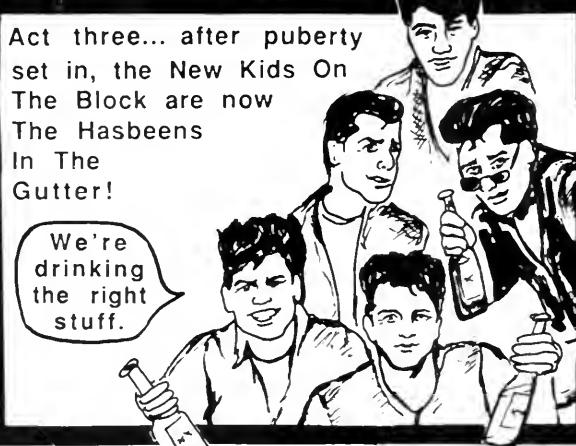
In a desperate attempt to recapture lost success, Pete and Ace go back to wearing make-up.

I've always been a hard luck women trapped in a man's body.

Act three... after puberty set in, the New Kids On The Block are now The Hasbeens In The Gutter!

We're drinking the right stuff.

Allright, things are getting pretty sick, but if you can't take a joke...



by John Urban

With the abundance of rock groups in the area, simply being a good band isn't enough to rise above the competition. In most cases, it takes major hype and professional promotional material to stimulate interest from the record labels, promoters and potential fans. Tampa based glam artists Cry Tuff have this down to an art form. They've become one of the most talked about bands in the area without having played one gig with their current line-up. The band is preparing to release their debut independent release *Kiss And Tell*, and their song "Girls Like You" is already receiving airplay on 98 Rock's *Tampa Bay Rocks* show. The band has been together for three years and currently consists of vocalist Cody Michaels, drummer Angee Lee, guitarists Mark Moon and David L.A. Rocks and bassist Gino Stevens. Michaels gave us this exclusive interview to set the record straight that Cry Tuff can live up to the high expectations they have made for themselves.

I understand you have a huge mailing list and a fan club even though you haven't played in the area.

CODY MICHAELS: We have close to nine hundred people on the mailing list and about five hundred people actually have paid to join our fan club. Rather than coming out and gaining a following, we're gaining a following before we come out.

That's how Kiss did it. They started off promoting and headlining their own shows right from the start.

Well, we played out a long time ago opening for bands like Intec when we were a lot younger. We took nine months off to write our album, and to plan the way we wanted to do things as a headlining band. People may have forgotten that we were playing out then. I was the bass player when we played out three years ago, so things have definitely changed.

You are obviously trying to create a strong image

I think that's what makes us original. People might think that since we wear make-up that we might be copying previous bands. Actually, if we just went out looking normal, we'd be copying all of the bands you see in magazines like *Metal Edge*. Everybody has the flat hair, and the jeans and t-shirts. That's not normal anymore. You have to do other things to be original now. We take our image as seriously as the music. And we have fun dressing up and going on stage instead of just going out in normal clothing.

Some people who have never seen you might assume that you aren't good musicians and that you are hiding behind the make-up. No, we're a really good commercial band and we write good commercial songs. Actually, our image is the only thing glam about us. We have a few songs that are your traditional glam songs, but other than that we write more commercially. We're a very talented band. Our image is just something to enhance the music, the icing on the cake.

Tell me about your album, *Kiss And Tell*.

There will be eight songs on it and will be released in September. We are going to release an advance two song cassette with the song "Girls Like You" that is getting radio play and "Rock And Roll All Night." That will be available at all of our gigs and through our fan club.

I heard you actually played a recent show in Daytona.

We played for Capitol, Atlantic and MCA and got really good reviews. Some of the representatives are really interested and want to hear our material, so we're taking that route. That was the only gig we did with me singing so far. When we were there, people were wearing home made Cry Tuff shirts. It was cool to see people in Daytona where we've never played before wearing shirts that they made themselves.

Are you going to stay in the area or move to N.Y. or L.A.?

We're not going to relocate. We will be playing in New York and L.A. but our home base will always be in Florida. We want to play all over the country. We have a big following already. There are several underground magazines in San Diego, Texas, New York and Nashville that are writing articles on us. A few of them are going to put us on the cover. It seems that everybody that sees our picture immediately wants to do a write-up on us. They seem to know we have something going on.

So your goals are more targeted on a national level?

We're trying to come out as a national band. We're doing it on our own, but we're doing it like big bands do. We're putting out an album, and before that we're putting out an advance single cassette. We live here and love Florida. But while we're promoting ourselves here, we're promoting everywhere else. When you come out of a concert and see our flyers on your car, somewhere in Texas we've got people doing that there. The same thing is happening all over the United States. We're trying to come out big. We're planting our seed all across America and watching it grow.



Lead vocalist Cody Michaels.
Is he crying tuff or crying wolf?

NEW YORK GROOVE

Yo Florida! What's up? We've got the latest on what's happening here in the Big Apple, so let's get to it ... This month started off to a bang with the Iggy Pop listening party. Showing up at the event was Charlie Londono, an old friend of mine from the old Axe days, who now works for I.R.S. Rock celeb Debbie Harry was also in a crowd that made the best of the night in rock & roll style. What a party! ... I just received a call from Brooke (remember Moxy Roxx?) who tells me that the Tyketto album, produced by Richard Zito is going ahead full-steam ... Whitesnake recently left their bite on N.Y.C. at the Garden State Arts Center with Faster Pussycat opening the show. I got to tell you, those 'Cats from L.A. know how to kick things off. They played a concise 45 minute set that rocked the house with cuts from their debut and follow-up *Wake Me When It's Over*. Tame Downe was in rare form and it's obvious that their drummer turned out as the perfect addition. Whitesnake held up their end of the night confirming that they are one of the best international acts around. Newest member Steve Vai looked and played as if he'd been in the unit for ten years. His solo highlighted the night supporting the 'Snakes decision on snatching him as their Vivian Campbell replacement. The rest of the band fell into a solid groove, giving this city all they could for their last night in the country. David Coverdale, in his usual manner, let the crowd know that he was more than pleased with various parts of the female anatomy in the crowd. Now David, we all know you're a red-blooded guy ... A couple of friends of mine, Billy and Taz recently had a pool-side party, complete with open bar and that Long Island (iced tea) hospitality. Valentino was present for the festivities and expressed his anxiousness for his upcoming album. Hanging out (or on) was also Stuttering Johnny, one of the regulars from the controversial Howard Stern show on K-Rock. The crowd, wondering if Johnny would float, threw the poor guy into the pool. The unorthodox experiment showed that Johnny did not melt and could not float ... On the way to Europe, Faith No More made a pit stop and played at Lamours and the Ritz. The West Coast boys were rude, raunchy, obnoxious and powerful — just the way I like a show. They're probably one of the most musically talented outfits there ever was, with the least amount of seriousness. When they made these guys they definitely broke

the mold. The crowds were up to capacity with plenty of slamming and jamming going on ... In the world of big-time producing, Mark Dodson is handling the chores for the new Suicidal Tendencies release titled *Lights, Cameras & Revolution*. Keeping busy, Dodson also just put the wraps on the new Anthrax release due out on Megaforce in August ... Let's back track for some more on the infamous Howard Stern. Always up for a good argument, Howard has recently involved himself with the Jon Bon Jovi/Sam Kinison feud. Stern, a long time friend of the Jovi's, has reportedly been treated like a second class citizen by Jon because of his label's so-called protocol. These days we find Howard favoring the Dice Man anyway. It's all politics, right. I wonder if Jon has seen Jessica Hahn's latest cosmetic surgery (boob job, for all you Neanderthals). No doubt Sam Kinison has been scoping 'em out ... Living legends KISS recently hosted a party here, rocking and rolling all nite and *you know what*. Opening the show was Little Ceasar and Slaughter, both putting out a good dish of appetizers for the headliner. In what has to be the best KISS show in nearly 10 years, Paul Stanley and crew tore it up and tore it down for over two hours of strutting their stuff. On-stage with members of the band was a 40 foot sphinx that served as the guardian of the night. Entering from the mouth of the Sphinx, KISS came out in their explosive fashion and continued to show the world that KISS is definitely back. The biggest plus this time around is obviously the inclusion of the older KISS tunes as well as cuts from their latest *Hot In The Shade*. Surprisingly the band did their '79 hit "I Was Made for Loving You" that hasn't been performed live in over ten years. It's hard to believe that after all these years, the legendary outfit are still doing it to this extreme. Either way, thank God (of Thunder) that they are.

Now readers, kick back for a sec' while we take a slight detour down the old avenue for a guided tour of one of New York's best underground (literally) hangouts, the Scrap Bar. This is one of those rustic, off the wall places where everyone collides for a cold one and whatever is going down at the moment. From fortune telling gypsies, old time go-go girls and your neighborhood bikers, this place brings in all of N.Y.C.'s favorite bad apples. And all for the love of rock & roll! The decor is very similar to your local haunted house with horror movies being featured on



Reported by
Teddy Mueller
Edited by
DJ Justice

both of which can sing," Charlie stated anxiously. It'll be a sight to see things develop ... As far as socialite events go, the Outlaw Party of 1990 recently counted casualties (not real ones of course) and the Scrap Bar was loaded with lots of nice and nasty people. And who might this character be? Ah yes, it's D.D., guitarist from the metal band (guess who?) Nice-N-Nasty. Cruising from the sunnier climate of California, the band has been making their mark on the local scene. So what are they doing in New York? "Cause," says D.D., "at one time or another, everyone has got to hit the Scrap Bar!" ... An interesting band to look out for, if you're into speed metal ala' thrash, is a group by the name of North Winds. Signed with Black & Blue Records (an appropriate name, yes?) they play from the east coast to the mid-west. An oddity, it would seem, is the group's more than occasional slots at your local college campus? Why the college shows? "Because," stated lead vocalist Steven, "there's a lot more money. Why play in a bar of 200 when you can play for a college crowd of 2000!" Point taken, you commercial dog you. In response to what's happening with the band at the present, Steven continued, "Our album was released last week and you can catch us on Headbangers Ball in 3 weeks." Keep an eye and an ear out for that one ... Hard rock act Savage Grace from L.A. was also in town (and of course at the Scrap Bar) for the music retreat. What a great bunch of guys. After all, they did tell me I was the koo-koo-kajukiest person that they've ever met! A new phrase for the coolest? We'll see! ... With New York holding it's share of casanovas, one more in this crowded city couldn't hurt. Being a European/New Jersey based unit, the music of Casa Nova is a mixture of Euro and American hard rock. The band's bassist, Chris, informed me that they'll be signing at the end of the year with nationals EMI or Atlantic. This could be an interesting development provided the band can find the appropriate guitar player that they are currently lacking ... For all you people who want to get "even-Stephen" out there, he's waiting for you. Even (not an unusual name in New York) is the bass from Brad Factor 10 (the 10 is silent?). According to Even, this unit is the world's first yuppie metal band. What is the world coming to? "We sound like AC-DC and look like Wall Street. We're the number one, top entertainment package!" Sounds like a broker trying to sell some stock to me. The band's guitarist will soon be going on tour with Trouble Tribe who played here recently and wailed ... On the gossip side of things, a couple of singers out there (names undisclosed) have been claiming their bids being accepted for the lead vocalist of Tangiers. Keep on eye on New York Groove for the fortunate ones giving a home to this talented screamer... That about wraps things up for this month. Remember, you sun-loving rebel rockers, keep it up and keep it grooving!

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Deadline for the September, 1990 issue is August 20th. Street Date: August 20, 1990

INTO THE JUNGLE

UltraViolet

"How To Make It As A Musician — The Way The Record Biz Really Works" *The Demo Tape*

A demo tape is one of the most important tools an act needs to secure the interest of Hollywood's "movers and shakers". Most of them won't even consider seeing an act live without hearing them first. This is generally the rule, although there are exceptions. For instance, Elektra's West Coast A&R (Artists & Repertoire) head Peter Philbin prefers to work the other way around: live show first, then listen to the demo.

Generally, most A&R persons suggest a band compile three or four of its best songs. Contrary to what most artists believe, quality of a recording or musical ability are not often the best means of attaining recognition in L.A. Getting a deal in today's Hollywood entails a lot of factors outside of great production or amazing technical ability. Of course, incredible songs are always your best tools, but showmanship is also a necessary attribute.

Let's face it, if you're an exceptional songwriter, you ought to turn your material over to a publisher or work on movie soundtracks or television themes. An artist who is an incredible frontman is easier to create into a superstar than a strong songwriter with limited stage presence. Look at the many rock stars in the Top 10 over the past several years; they either have a gimmick (Cyndi Lauper), a completely calculated image and stage show (Madonna), or sing the hits of others (Pat Benatar). In contrast, songwriter extraordinaire Holly Knight, who formerly fronted the band Device, was not as successful an artist in compared to the singers who cover her material (Heart, John Waite, Pat Benatar, Charles Sexton, Animotion and many others).

The bottom line is, a demo should be well-rehearsed, but need not be technically perfect. Numerous national recording artists, producers and publishers often admit that they prefer submissions clean and simple. This allows for the artist to expand on lyrics and include his or her own musical creativity; the producer to supplement the production with his own technical expertise; and publish-

ers to envision other artists compatible with the feel of the tune. Sometimes, if a song on a demo is too complete, it leaves little room for input from those listening to the tape. A point in fact: Even though they might be on the business side of the music industry, the majority of the people hearing your demo are individuals equally creative as any artist. Nearly everyone in A&R, publishing, producing, etc., were once musicians themselves; and more than likely, the rest are musical fanatics!

That's not to say, however, that under certain circumstances a highly polished demo is not appropriate. When writing for a soundtrack, one song should be submitted (unless more are initially requested), and should cater to a particular scene of the movie. If a soundtrack coordinator likes a song, he will probably ask for more material.

A few words of caution: Avoid overloading industry personnel with lengthy demo tapes. Based on my experiences, I can almost guarantee they won't get listened to, or will end up at the bottom of a pile. I receive an average of ten demo tapes a week and usually those with three songs or less get played within a week of receipt. The longer tapes, on the other hand, tend to roll around on the back floor of my car until I take an extended trip somewhere (like Palm Springs or Mexico). And by then the group has given up on my input anyway.

As far as the types of songs to include on a demo, there should one or two "rockers," (or whatever particular genre of music fits your personal style), maybe a pop tune and a ballad. This is my favorite combination, because it offers a variety of styles and lets different members of the group shine through different songs. For example, one song might feature a blazing guitar solo, another sports a thundering bass line, while still another incorporates a haunting keyboard riff.

Naturally, all the tunes on a demo should offer unique sounding and expressive vocals with catchy hooks, interesting lyrics and highly-memorable melodies. Start off the demo

with your strongest song — the tune that's a hit and could be a single. The order on the tape should be decided upon by both the band and manager, producer or someone else involved with the act. Quite often band members tend to be too close to the music to be unbiased. In general, I find that taking a few songs around to close acquaintances in the music biz and gathering opinions is usually the most accurate barometer of a band's material. Many of the songs written by local bands that I've been blown away by have turned out to be the tunes responsible for obtaining them recording contracts, movie soundtracks, radio airplay, television appearances or magazine/newspaper coverage.

Once a band's best tunes are selected for the demo, they should be rehearsed as much as possible. Don't

waste money on valuable studio time working out the parts. The primary culprits here are lead solos and background vocals. Some of the best known rehearsal studios in L.A. are S.I.R., Mates, Leeds and Inaudible. The most useful leads on additional facilities, which are usually less known and therefore less expensive, are from other musicians. Although each band must set up and tear down its gear at most rehearsal rooms, a few hard-to-find deals actually offer 24-hour access and live-in facilities.

Many factors contribute to a band's success. Since a demo tape is often the first impression for potential interests, every step should be taken to showcase a band's talent in a concise yet powerful format. Remember, you never get a second chance to make a first impression.

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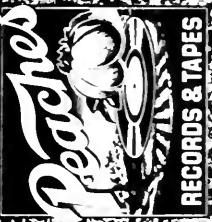
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Hollywood Confidential

The Latest Breaking Music News from Los Angeles

Compiled and composed by Hot Rod Long



From the streets of Hollywood, California to the alleyways and beaches of Florida, we bring you another installment of **Hollywood Confidential**.

Bands like Oingo Boingo, Mary's Danish, The Red Hot Chili Peppers and Depeche Mode began their national careers after many years on the underground scene. These bands, along with recent sensations Soundgarden and Faith No More, have fallen into an awkward category that some rock fans have come to fear alternative. But what exactly is alternative music? Is it everything that avoids a specific heading like heavy metal, or is it an entirely different style of its own? This column will help you become more familiar with some of the bigger alternative bands and give you the action on some of the local L.A. alternative bands.

The biggest alternative band in this city is New Tribe. Selling out Strip shows long before my arrival in town, this outfit is the proud owner of some of the catchiest material around. With the spunk of INXS and the intensity of U2, a NT concert consistently is a good time. The band's demo gives every indication that they are more than ready to go national. Hopefully it won't be long before somebody in A&R realizes this.

South Bay punks L.A.P.D. who recently signed to XXX Records, are the epitome of the punk genre. With a style that resembles the Sex Pistols meets the Chili Peppers (with stage antics to match), this band earned their deal without the benefit of playing the Strip (because they were blacklisted!) It will be interesting to see what time has in store for L.A.P.D.

Red Square, a techno-pop band with some really catchy songs, has built a good following over the past few months. An interesting image, good vocals, and originality are just a few of the band's strong points. In addition to these vital qualities, you can be sure manager Toni Allen will continue to provide the leadership that's helped the band get this far. Check this aspiring unit out at the Whiskey before they leave this scene behind in a cloud of dust. If their limited showcases is an omen, the move onward looks inevitable.

Strangely enough, local favorites, Imagine World Peace qualify for a mention here. The Theodore Love led outfit combines all of the redeeming qualities of heavy metal and alternative music into a style as original and unique as their name. Their strongest song "Anything," is a cliché ballad, while "Imagine World Peace"

and some of the other material sounds like Faith No More after a long night out.

Two very young bands, Winter Kills and The Water's Edge, have been playing the area and have managed to amass quite a following. Winter Kills is close to a pop band and takes advantage of their finely crafted material and boyish looks to win new fans with every gig. The Water's Edge is more in the vein of a young U2. Both bands have loads of potential and will be doing this town up for a long time to come.

This Fascination, brainchild of vocalist/songwriter Wendy Morrison, is one of the most intriguing bands in town. Slow, grinding songs with catchy choruses and killer bass lines are used plentifully and wisely. The songs "Slave To Time" and "Story of Love" would do well on the scene while the environmentally conscious "Save Our Planet" relays a message everyone should hear.

The Electric Love Hogs are by far the zaniest, craziest, and most excit-

The Royal Court of China are somewhere in the middle of a year-long world tour that will see them play all over America, Europe, and Japan. It would be really nice if a label that knew how to promote bands would give them another chance at stardom. Warner Bros. recording artists Rhino Bucket, who earned their deal without succumbing to the "pay-to-play" syndrome, are recording their debut with producer Daniel Rey (Ramones, Circus of Power). Due out in the fall, it will be interesting to see how well this great AC/DC-ish band does on today's market.

Due out this September from Epic is the first ever studio collaboration between guitar-slinging brothers Stevie Ray and Jimmie Vaughan. As yet untitled, it promises to be a "guitar lover's heaven" effort. By the way, wouldn't it be cool if someone brought Stevie Ray to see a B.B. Chung King concert? I bet he'd do the same thing with B.B. that Bon Jovi did for Skid Row and Cinderella. Bayarea thrashers Death Angel have released what's got

early twenties, this incredibly talented alternative band has received great reviews all over town. I just found out that it was recorded on an 8-track in the band's garage! I would love to hear what they sound like in a real studio with professional assistance. If a label gives the band a demo deal, I'm sure they'll find the results pleasing. My personal club venture, the Sewer, (held every Wednesday at Raji's) was designed to give bands a place to play where they don't have to pay or deal with hassles. I'm also doing something that no other promoter would try, which is putting three headlining bands on one bill. With a little time and support from bands opposed to the pay to play system, The Sewer will soon be the happening place to be on Wednesday nights. Glenn Danzig has released his long-awaited second platter on Def American, called *Lucifuge*. Danzig continues to use his "dark" image by writing scary material with an evil feel to it. With cuts like "Long Way Back From Hell," "Tired of Being Alive," and "Devil's Plaything," Danzig is more than ready to take the metal world over.

GWAR's press kit claims that the band originated when the creator of the universe took a dump, but I know better. They really originated in Richmond, VA on the campus of UCU which happens to be the college I left to move to L.A. Back then, each Friday night during a monthly concert series, I saw GWAR perform their appetizing set right across from the cafeteria. The combination of toxic food and the band's set was more than a few stomachs could handle. Now you'll be able to see GWAR, too. Their debut release on Metal Blade, *Scumdogs Of The Universe* is out and the label is releasing the somewhat civilized "Sick Of You" as the first single. Hopefully Mtv won't be too scared to play a video from this band. The world deserves to witness this bizarre art form that GWAR affectionately calls music. L.A.'s own GWAR-like band, Haunted Garage, is reportedly courting a deal from Metal Blade. Have you seen the video for Public Enemy's latest single, "911 Is A Joke?" It's hard to describe, but it's the funniest video in the history of Mtv. Poking fun at this country's 911 Emergency system as only PE can, lead rapper Flavor Flav is the funniest front-man in music today. PE's latest album, *Fear Of A Black Planet* can do no wrong for their present status as the kings of rap.

From Hollywood to you, keep it happening or it may go away!



ing unsigned band in L.A. By combining the finer elements of metal and alternative into one big ball, ELH has what I predict will be the next big trend out there. The song "Tribal Monkey" is a guaranteed smash and their stage show is so captivating that even the biggest nerds in the crowd join in with the band for the dancing, singing, and acting.

Other alternative fledglings like Haunted Garage, Motorcycle Boy, Pigmy Love Circus and L-7 are using a variety of strategies to gain notoriety. Keep an eye out for these hopefuls on down the line.

Now for a few alternatives to the alternative scene, let's delve into what's happening in the music world at large.

to be one of the best speed metal efforts to date, *ACT III*. The lead cut, "Seemingly Endless Time" is burning up the airwaves on metal radio and MTV, and the rest of the platter is just as good as the lead track. I really wish some of the SF Bay Area's good thrash bands would move to L.A. Besides Rude Awakening, Civil Defense, Grindstone and Madwhip Thunder, the thrash scene around here is pretty much dead. Iron Maiden is getting ready to release a new album and another world tour that will surely put them back in the spotlight as one of metal's premiere bands. Winter Kills played a great show a few weeks ago at my club, The Sewer. Still in their late teens and

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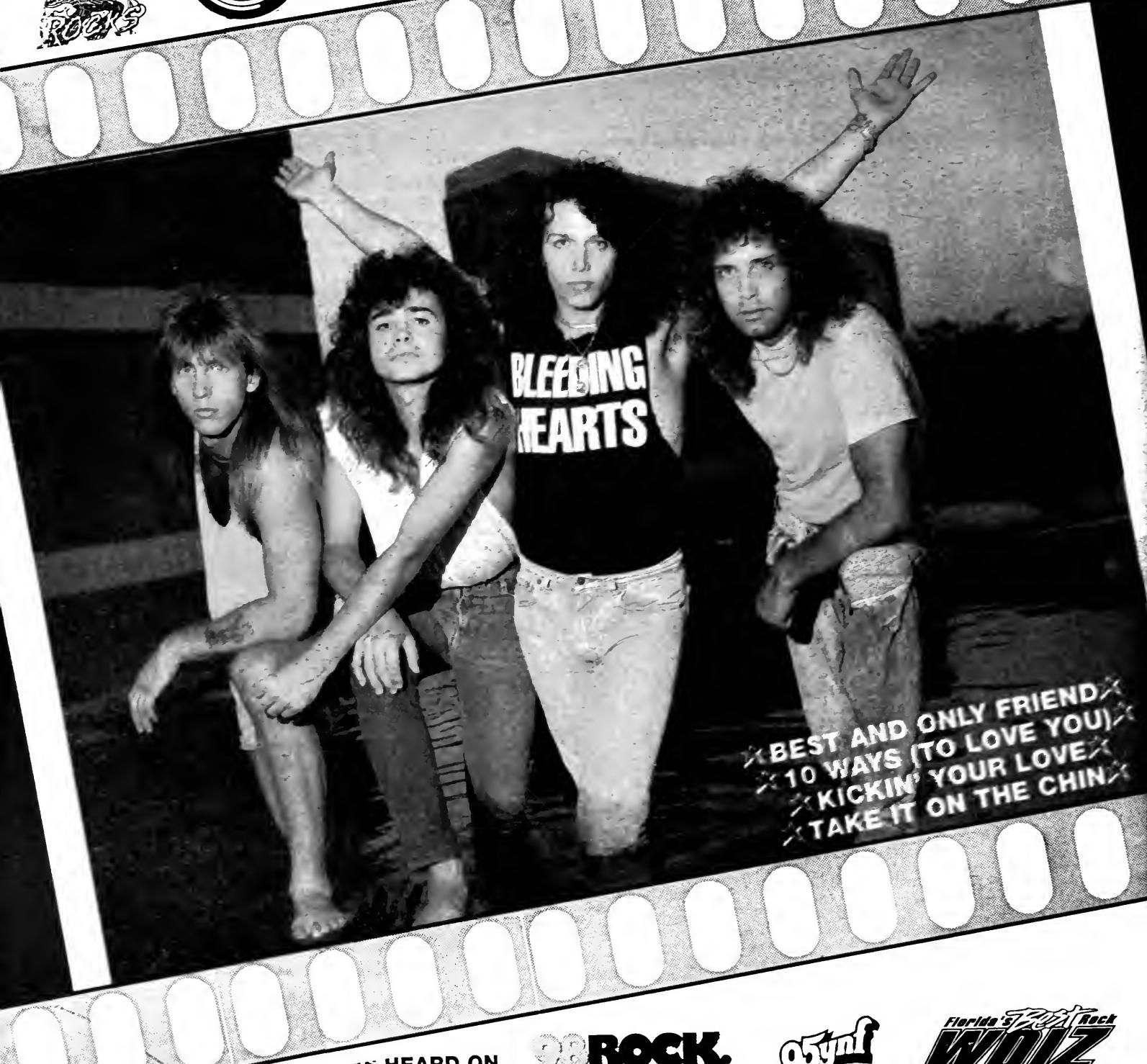
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The Jeff Healy Band Prelude to the Blues

Morin Heights is a nice, quiet town some 45 miles from the hustle and bustle of Montreal: a perfect place to focus one's mind, energy and skill on the business at hand. In that small-town stillness, The Jeff Healy Band got ready to record *Hell to Pay*, the much anticipated follow-up to their highly acclaimed, debut Arista album, *See the Light*, which has sold close to 2 million copies worldwide. As guitarist/lead vocalist Jeff Healy puts it, "There were no distractions. We were able to focus all our energies on putting together the best album possible." And so, this past winter, Healy firmly set his now trademark chair down on the floor of Le Studio in this little town, and the band along with producer Ed Stasium (Living Colour, The Smithereens) began sifting through the trio's many individual and collective ideas, and getting to the work at hand of recording album number two. "I can't say enough about working with Ed (Stasium)," Healy says. "There's definitely pressure in the studio to produce, especially with a second album. He took the pressure off of us and the result is a new album that reveals the tremendous growth of the band."

Who could really blame the guys for putting the pressure on themselves. With their *See The Light* debut album, The Jeff Healy Band made a major leap into the midst of music masters like B.B. King. "Confidence Man," the first track off *See The Light*, immediately became a Top 10 Rock chart hit, while MTV set a precedent with its video, making it "Hip Clip" for three straight weeks. "Hideaway," another cut from the album, received an '88 Grammy nomination for "Best Rock Instrumental." Around the world, sell out crowds flocked to the band's phenomenal live performances. If they walked in curious about Jeff Healy's uniquely electrifying guitar chops, they left fans of rock's hottest new act. That feeling was echoed by

national television audiences who caught their frequent appearances on Carson, Letterman and Arsenio Hall. In their native Canada, they quickly scored a double platinum album and recently received the Juno Award for "Canadian Entertainer Of The Year." And, on the big screen, critics singled them out for their performances in the UA film, *Road House*. But what broke it wide open for The Jeff Healy Band was their smash hit, "Angel Eyes," which went Top 5 on Billboard's Hot 100 Singles pop chart.

So when it came time for *Hell To Pay*, the band got down to business. "We were able to set aside time following all our touring to really concentrate on making *Hell To Pay*," says bassist Joe Rockman. "We had more than 20 songs to choose from. The best of that material, (including 6 Healy Band originals) is on the album." While there's a certain blues feel to *Hell To Pay*, the album proves that this is unequivocally a rock band. "It's an indication of the direction the band is moving in," adds Rockman. And, whether it's the full-throttle force of rockers like "Full Circle," "How Much," (written specifically for the band by Mark Knopfler, who also plays on the song), their special rendition of "While My Guitar Gently Weeps" (featuring George Harrison and Jeff Lynne), and "How Long Can A Man Be Strong," *Hell To Pay* shows The Jeff Healy Band taking a dramatic second step. After hearing its eleven tracks, it's tough to doubt the artistry and work-ethic of these three men from Toronto. "We're very proud of it," says Healy. If anything, the album proves just how hell-bent the band is on making rock and roll that's honest and unique, with the amp up just enough to give you a jolt.

Jeff Healy will be on tour this fall, potentially hitting Florida stops. Look for a feature interview with The Jeff Healy Band in an upcoming issue of *Thrust*.



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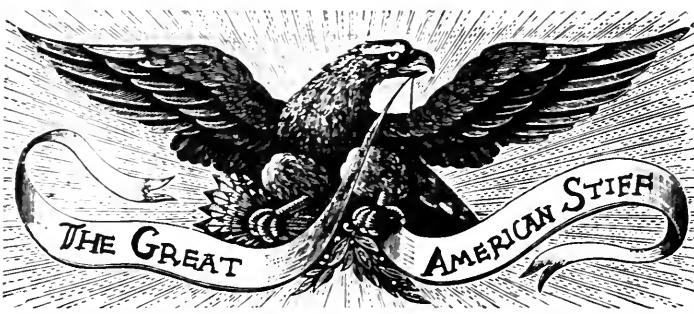
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Have obscenity laws gone too far? Are we living in a church run state? Aren't we guaranteed the separation of church and state in the Constitution? To give you something to think about, there's Broward County's now infamous ruling on 2 Live Crew and pro-lifers outside abortion clinics saying they'll withhold votes to pro-choice campaigners. And now recently in my little section of town, two adult bookstores were closed down. It seems that the holier than thou, good, clean living folk at a local ~~community~~ church can't have this kind of smut in their ~~backyard~~. So in ~~was~~ called the ~~county~~ sheriff to raid the ~~establishments~~. Now, both of these businesses have clearly written signs on the door stating "NO MINORS ALLOWED-YOU MUST BE 18 OR OVER TO ENTER." Hell, one even has 6' high X's on the roof in neon red lights. What kind of moron thinks a 15 year old can walk in there. So, you think everything would be cut and dried. Wrong. From my own experience of the religious world, let me tell you why! I used to work in a restaurant in my younger days and one of the owners of that fine establishment was one of the leaders over at this fine church. Now, I've done a fair amount of traveling around Europe and these United States. I've met a lot of cool people and a lot of arseholes, but never in my twenty-nine years of existence on this planet have I met a more narrow minded, bigot than this guy. Here's a couple of examples of how screwed up he was. He comes up to me one day. (you always knew when he was coming because he wore so much cheap cologne that you could smell him before you saw him). He puts his hand on my shoulder and says "Babe." He called everyone babe. "Babe, you're a guy and you wear earrings. That means you're gay and have AIDS." It's been 5 years since he said that and I still can't figure it out. Another time the girl working in the salad department was having severe stomach pains and he performed on the spot faith healing on her which, needless to say, didn't work. In fact, it only made matters worse since the girl was laughing so hard. On Christmas, instead of receiving the traditional hunk of dead pig, he gave the employees something much better. It was just what we all wanted, pocket Bibles. I tell you what, buckos, I had a hard time holding back my enthusiasm. I could cite many, more examples of his stupidity, but I think you get the picture. Anyway, back to the adult theaters. The undercover sheriffs, wearing hoods to hide their identities, raid the theaters

and confiscate X-rated video cassettes. What the hell did they think they would find - Bibles? Well, the theater opened a couple of days later and the only people that benefited were the lawyers because now they're going to court to determine if the confiscated tapes are obscene. The church's reasoning for having these establishments shut down, allegedly was that their kids would go in these places and rent obscene material.

What a life these Jacksons lead. Cloned at some factory in Utah, they cash in on the sensitive gloved one's fame by having other people write their music for them and major labels promote the hell out of them. Then they buy radio airplay so the moronic public buys millions of copies of the drivel. And to top it off, they tour the country in 5 star luxury to lip-synch the garbage they didn't even write. *The Great American Stiff*

and take it home for their viewing pleasure. Yeah, right! I'm sure the proprietors of these businesses are going to let in a 12 year old dressed in a church school uniform. What they're probably polluting those young kids' minds with in school is one helluva lot more obscene than anything that they could see in a XXX theater.

Well, on to music. As you probably know, unless you're brain dead, there have been absolutely no shows lately except, of course, Janet Jackson. What a life these Jacksons lead. Cloned at some factory in Utah, they cash in on the sensitive gloved one's fame by having other people write their music for them and major labels promote the hell out of it. Then they buy radio airplay so the moronic public buys millions of copies of the drivel. And to top it off, they tour the country in 5 star luxury to lip-synch the garbage they didn't even write. Then, they piss and moan that the press treats them unfairly. What a life. I'm heading to Utah.

Okay, on to real bands that play real music. I received a couple of tapes from some local Florida talent. First up is **Conspiracy** who hail from **Venice**, Florida. This is very positive, mid to fast tempo, hard core done with tons of conviction. It's entitled *Lack of Society* and is definitely worth checking. It's refreshing to see a good young band that can write and perform music of this caliber. For info write to: **Conspiracy, 947**

Wabash, Venice, Fl 34297. Meat Wagon have a 6 song tape out that was engineered by the Morrisound's extraordinary Scott Burns. This is some way cool hard-core running the gamut from serious to hilarious in terms of lyrics. Though Meat Wagon is no longer together this is still an impressive effort. *Shockwave* are a 3 piece band hailing from Sarasota. The 12 song demo tape shows a diversity of musical styles with lyrics that deal with such niceties as S&M, tv preachers and war — all the good stuff. The music is tight, loud and fast at times, sloppy and loose at others. If your tastes run toward early American punk check this tape out - *B Productions, PO Box 5301, Sarasota, Fl 34277*. *Sonic Youth* have released a landmark CD entitled *Goo*. This is one of the best things I've heard all year. Stand out tracks include "Tunic (Song for Karen)" which is a dedication to Karen Carpenter. When Kim Gordon

Danzig II Lucifuge. This is a welcome surprise because Danzig's first solo album was such a letdown from the Misfit days. This has more wallop to it. Standout tracks include "Long Way Back From Hell," "Pain In The World" and "Tired of Being Alive." I am also sure that the good people at PMRC will be all over Danzig for the anti-religious theme of this album, ie. devil worshiping. But what the hell, it's supposed to be a free country and Danzig can worship anyone he wants. That *Petrol Emotion* have a new album out entitled *Chemical*. It's a good solid pop album. Try to imagine T Rex meeting Roxy Music and you can kind of get a general idea. It's well produced and the CD features 12 cuts. I guess these guys put on one hell of a live show, which I missed, when they played Florida 2 years ago. I won't make the same mistake this time. Former X co-founder John Doe has put out his debut album entitled *Meet John Doe*. It takes a while to get used to hearing John Doe without his former wife and co-vocalist Exene. The new material is more country tinged than anything X ever put out. He covers the Hank Cochran tune "It's Only Love." So, if you go out to buy this thinking you're going to hear the punk intensity X had in some of their early work, you will be disappointed. I'm not saying that in a derogatory manner; I like the album but it takes a few listens to get used to, but then it really grows on you. "Let's Be Mad" and the Exene penned "Take #52" are standouts. *Sound Bites From the Counter Culture* is a spoken word CD that features such a diverse group of individuals ranging from Jello Biafra of Dead Kennedys fame and Henry Rollins of Black Flag to Abbie Hoffman and Dr. Timothy Leary. This should be required listening for every high school student in this country. The nine speakers deal with a host of topics that are relevant to today's society and present them in a style that is both humorous and to the point. Well, that should do it for this month. Let's hope some more shows get booked in Florida in the very near future. 'Til September, take care and remember to question authority.

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Mentioned often in the same breath as the big boys of the genre, Exodus have forged through the mayhem of metal that we affectionately call thrash. Being the anti-band wagon jumpers that they are, this San Francisco based band has definitely seen their days of struggle and strife. At the genesis of Exodus in '81, a young guitarist by the name of Kirk Hammett displayed his chops for the aspiring unit. A year later, Hammett traded in his jersey for a position in the *then* unknown Metallica. The rest is well known history for that Bay area band. For Exodus, a few years of honing their style and sound resulted in their debut on Combat, *Bonded By Blood*. Praised by many as ground breakers for their efforts, the band took to the road, infesting the masses along the way. Follow-ups *Pleasures of the Flesh* and the subsequent *Fabulous Disaster*, solidified their status of being one of the baddest, fastest, and rowdiest.

In late '88, opportunity knocked in the form of a phone call from MTV requesting their presence for the Headbangers Ball Tour. With Anthrax and Helloween, Exodus waltzed to a slew of sold-out arenas that hosted barricade breaking crowds. A "fabulous disaster" if you will. Presently, we find Exodus in the 90's when thrash is at its best and most crowded since its conception. In recent years, their hometown alone has given birth to an array of competent rivals like Death Angel, Forbidden, Heathen, Violence, and the commercially successful Testament. With little room for lightweights, bands have been falling to the wayside like flies on Raid.

Left with little time for looking over their shoulders, Exodus members Gary Holt (guitar), Rick Hunolt (guitar too), Steve "Zetro" Souza (the voice), Rob McKillop (bass), and John Tempesta (drummer), have turned on the nitro with their debut release on Capitol, *Impact Is Imminent*. For the first time around with a major, no signs could be found of executive input via stylistic adjustments. The boys have retained their speed and grind, with obvious progress on lyrical content and musicianship. Besides, these fellas didn't just fall off the thrash wagon — they put the wheels on the mutha!

Get ready *Thrust* readers. We highly recommend that you put on your seat belts. But of course, that's up to *you*. Behind the wheel of this exclusive interview, we have founding guitarist Gary Holt alongside newest member, drummer John Tempesta. Playing the role of back-seat driver, we find *Thrust Magazine's* renegade Editor, DJ Justice screaming, "Look oouutt! Aaggghhh!"

THRUST: This is your first album with Capitol Records. How does it feel to be with the big guns?

GARY HOLT: It feels great! The cool thing is, they've really left us alone. They didn't hear any of this album until we started mixing it. We had quite a number of offers but decided that Capitol was the best place to go.

And now you're there at the offices in New York.

GH: We're here. So you're in Tampa?

Yeah, actually St. Pete.

GH: I love Florida. We have a great time whenever we play down there. We'll be coming through soon, crushing the state.

JOHN TEMPESTA: My parents have a home down there.

GH: Cool, let's go party!

JT: Let's go!

Speaking of party, let's talk about the *MTV Headbangers Ball* tour that Exodus was a part of.

GH: It was a lot of fun. That's how we hooked up with Johnny here. He was

sitting behind Charlie (Benante, drummer for Anthrax) and we knew that he needed a kit of his own. We only had to play a 45 minute set and then we had the rest of the night off to cut loose.

JT: And boy, did these guys cut loose!

GH: Johnny stood back in awe of our festive abilities. We kicked Anthrax's butts in softball 21-12. I don't think they want a rematch.

Maybe in something mellower like tiddlywinks?

GH: Yeah, or pick-up-the-sticks.

Are you excited about this album?

GH: This is the album that I've been waiting for. It's got the heaviest riffs, the pounding drums, and everything else that we could muster up. We just decided to write our heaviest album yet. Our motto is "Four albums and still no ballads." We put the pedal to the metal. *Impact is Imminent* is pretty much the Mario Andretti of thrash.

What do you think of the term "thrash"?

GH: We love it. Everybody used to be proud of it and now they're all saying that they're just heavy metal. Next,

they'll be saying that they're just *hard rock*. Those embarrassed by it, never should've tried it. We wear the title proudly.

Are you exploring new territories this time around?

GH: We're always exploring new territories. We cover a lot of touchy subjects — from the perils of drunk-driving to life within a crack ridden ghetto. The song "Thrash Under Pressure" is about being in a thrash band with pressures to mellow out. Then we have "Lunatic Raid" which is about our fun-filled way of life on the road. We basically write about whatever comes to mind at the time.

Any hopes for running for political office in the near future?

GH: Yeah, I want to be mayor.

JT: Me, I'm shooting for secretary of defense. I've always wanted to play with bullets and things.

GH: Oh no!

Where are you going to make the impact?

GH: Everywhere. We're taking our own production with stage, lights,

the whole deal.

JT: Our own bus.

GH: Yeah, we don't have to share it with those smelly crew guys anymore.

JT: Yeah, with crew foot soup.

Aarrgh! Are you going to do the clubs?

GH: No clubs, just theatres. There's going to be this spectacular stage that we can run around on. They call me the Carl Lewis of speed metal. It will be a three band bill. It's still up in the air. We're kind of leaning more towards Violence because they're our home boys.

Any chance of hooking up with your buddies from the bay, Metallica?

GH: I don't think so. Actually, a number of years ago, James Hetfield came up to our manager after a show and said, "We love you guys but if it ever comes up in the future, Exodus will never play with us again."

Was it a personal thing?

GH: No, it's just that nobody wants an opening act that's *that* deadly. It defeats the purpose of being the headliner when the opening act is running up your ass.

What do you think of the scene, with thrash coming closer to being commercially viable?

GH: I think it's great. There's a lot of variety going on now. Thrash is crossing over into the mainstream and that means more people to thank.

Yeah, and more bucks in your pocket, no?

GH: Bucks are secondary.

So you haven't conformed to being capitalistic pigs yet?

GH: Sure we have, but that comes second. After we're done playing music *then* we go for our capitalistic pig efforts.

Anything that you'd like to say to the world?

GH & JT: The impact is imminent!!!





TAMPA BAY METAL AWARDS

Finally ... an award ceremony focused entirely on the internationally known TAMPA BAY metal scene. This is your chance to vote for your favorites in the following categories. The winners will be tabulated only from your votes. So vote, they really do count!!!!

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BE SURE TO ATTEND THE TAMPA BAY METAL AWARDS ON SUNDAY SEPTEMBER 2nd AT THE VOLLEY CLUB. FIVE BANDS WILL PERFORM LIVE STARTING AT 7pm (You must be 18 or older to enter the Volley Club but everyone can vote).

WHEN: Sunday, September 2, 1990 7:00 pm

WHERE: Volley Club 15212 N. Nebraska Ave. Tampa FL (813) 972-0176

ADMISSION: \$5.00

ENTERTAINMENT: Five bands will perform beginning at 7:00 pm. The Awards: The Spike will be presented throughout the night for the first and second place winners. The award ceremony will be in two parts, the first beginning at 9:00 pm, and the second half at 11:00 pm.

BALLOT AVAILABILITY: Ballot forms and ballot boxes will be placed throughout the Tampa Bay area in various music related businesses (clubs, record stores, music shops, recording studios, etc.) Ballots will also be available in newsprint in the area's music publications and will be passed out at a concert venues.

BALLOTTING: Ballotting will be done as a popular vote with anyone any age participating. Names, addresses and phone numbers will be required for validity purposes.

BALLOTTING DATES: Through August 25

JUDGING: Counting and judging the ballots will be performed by representatives of the Volley Club, KCM Productions and others.

CATEGORIES: The categories will be as follows:

The Best Metal, Local Signed Band, Local Unsigned Band, New Band (under six months), National Band, Local Release, National Release, Vocalist, Guitarist, Bassist, Drummer, Recording Studio, Record Store, Metal Club. There will also be a popular ballot for three inductees to the Tampa Bay Metal Hall of Fame (individuals, places and businesses that have solidified and established the Tampa Bay Metal Scene).

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Local bands from Tampa Bay are an interesting species. With opportunities for the big-time occurring infrequently around here, when it does happen, we put our own on their backs and send them off to battle. Some have returned victorious in their search for fame and glory. Others turned out to be jesters in the national arena. Somewhere in between we find the locally based quintet, Autodrive.

Positioned between the echoes of hard rock, alternative, and heavy metal, Autodrive have spent the last ten years wondering how to fit into the scheme of things in the Bay. Actually, they've been wondering how to fit us (and the rest of the country) into their scheme of things. With an ongoing attitude of being abnormal, Autodrive have spent the last ten years between a rock and a strange place. At an early stage of their career, the unit decided to keep their musical integrities while continuing to play out as a touring cover band — almost. As frequently as possible (with the risk of having their pay for the week reduced), the band would slip in originals whenever possible, often fooling their own fans. Paying off in the form of a solid fan base, Autodrive have managed to entice a loyal following to their interesting style of individuality.

Void of categorization, guitarist Wes Dearth, vocalist Jimmy Murdock, bassist Dave Wehner, drummer Mark Prator and his brother, keyboardist Paul Prator have reached a turning point. With the upcoming release of *New World Machine*, Autodrive will be going for the throat of the local and national scene. Their time has come and they anxiously await the change.

As the band enters the 90's with a "new machine," we take a closer look into the confident and frustrated mentality of Autodrive guitarist, Wes Dearth.

by DJ Justice

We've got audio. We're semi-live. Semi.

You guys have been in the area for awhile.

Yeah. The keyboardist, drummer and myself have been together for ten years. We were called the Void back then. We were very weird and avant garde. We used to do shows with Avatar all the time and Gangster, which was Lefty before Juliet. We were real off the wall. We'd do old Yes, early Genesis. We were trying to do original shows in the Tampa Bay area back then, but there was no scene whatsoever. We weren't heavy and we weren't new wave. We were out to lunch. We would go into the 49th Street Mining Co. and people would be like, "What the hell is this?" We got out about once a month because there wasn't anywhere to play. After about four years of playing once a month and staging our own concerts, we decided to learn a bunch of covers and hit the road. That way we could get out and slip in our original stuff. That was five years ago. Every since, we've been playing covers on the road making a living. Once you get into that, it's hard to get out. All of a sudden it becomes a living. Admittedly enough, it has been better doing that than selling shoes. That's how we became a cover band. A lot of people don't know that we played together for over four years before we ever played a cover song. If you look on the 95ymf *Pirate* album, the last track is from the Void.

Did you have any other releases out back then?

A little over three years ago we released a ten-song compilation called *The Autodrive Album*. We printed up a thousand copies and sold them all.

Were the original sets happening for the band?

We used to do one every night. The last set was always original. What happened

though, after five years on the road, seven nights a week, Jimmy's voice started to break up. It got to be where it wasn't worth doing anymore. There was only a couple of places where we could do an original set without the club owner threatening to dock the band. The politics of playing Tampa got to be so weird that we just didn't play anymore. I don't want to get into the politics of playing Tampa.

If you can elaborate a bit without burning any bridges ...

Well, it's like, if you play this club you don't play that club. If you want to play this club, you have to be out of town for a certain number of weeks. We couldn't be scheduled in just one or two rooms so we decided not to play. It's just better to avoid the whole political thing. We can play down south for five weeks straight and get a good crowd every night and not hear it. Between you and I and the wall, we're going to be making a big announcement here shortly. I don't know, maybe this is the article to do it in. Autodrive isn't going to be a cover band anymore after October 1st. We're all going to settle down in Tampa and finish our record that we're working on.

So you're going to a shorter night with all originals?

We can almost do a night of originals now. We're going to narrow it down to about a 90 minute show. I think most of the original bands in Tampa aren't doing much more than an hour. If we do week long engagements then we'll have an opening band. You'll be able to see us as an all original band.

Are there any concerns about the receptions you'll get?

There are no concerns. As a matter of fact, the biggest amount of hell we get from people is for not playing the originals. People got really addicted to hearing that original set every night.

Then it got to the point where we were just killing Jimmy. Singing three sets of cover material and a set of originals is too much to ask for. It worked for a year, but it took a toll on his voice. This girl chewed me out the other night because she couldn't hear her favorite songs that we used to do. So there's no worry about the reception at all. That's always been the band's strongest point.

So the days of Autodrive playing for six or seven nights a week are long gone?

As of October 1st.

Is the band going to be taking back their old day jobs?

(Laughing) Oh god, yeah. You've got to figure man, I haven't done a day job in over seven years. I was a guitar instructor for awhile but that was the closest I came. We have to make the change.

Or else you end up being a cover band forever.

We would have never done the covers in the first place if there had been any kind of a scene in the area — but there wasn't.

A lot of things have happened recently with the scene here. Has it changed for the better?

Things have changed incredibly. That's the only reason that we're able to do this. A year or two ago we wanted to but there wasn't a market. People like Austin Keyes and Max Borgess have helped the scene come around. They've made people aware that there is original music out there. And of course, *Thrust Magazine*. By concentrating on original music, you've created a scene. Before, people would make a big deal over a cover band. Original music is getting concentrated on now and that wasn't happening a year ago.

Didn't Autodrive win some awards at a show Max Borgess did in South Florida?

Yeah, he brought the music awards down south and it was a huge event. We

were nominated for six awards and ended up winning three of them. We won "Critics' Choice for Best Rock Band," "Best Singer" and "Best Guitar Player." That was a big deal. You know what really made us want to get off the road? We won all of these awards, it's the biggest night of the year, 1,100 people showed up, and we're in North Carolina playing to a bunch of drunk soldiers from the 82nd Airborne. Can you believe it?

That's wild. There have been a lot of bands from Tampa that have went on — or at least had the opportunity to do so. You've been around for a long time paying your dues.

Well, if you look at the kind of bands that have made it out of the Bay — Juliet, Roxx Gang, Savatage — look at the style of music they play, and look at the style that we play. We're at the opposite end of the scale. Those kind of bands are getting signed. I went to New York to check out the scene and there was nothing up there like us either. It's not like we could just move. Moving to L.A. would be senseless because that's a glam scene. If you really look at it, we're a different kind of an animal. It's hard to get signed when you're this kind of a band.

It seems like people are starting to take a chance though with bands like Jane's Addiction and the Chili Peppers.

Yeah, the scene is just starting to go that way. Another problem though is that we're not alternative enough where college radio would pick up on it.

Where does that leave the band? Between a rock and a hard place?

We're real confident in the band right now. You might notice that there are very few bands together that were around when we started. We're not giving up. Instead of us changing for the market, the market is changing for us. We can't go out and tease up the hair, toss the keyboard player and become a hard rock band. That's not what we are.





Howdy, Cat fans! Your going to be seeing some changes in the Black Cat in this and coming issues. The column is still going to feature a variety of bands each month, but included will be many more bands deserving of fame and glory via the column. So all you rockers out there, locally and abroad, send your info (demo, bio, photo) to: Black Cat, c/o Thrust, 8401 9th Street N., #B-220, St. Pete, FL, 33702.

Hold on to Your Jets

By now, everyone knows that Jeteye has a new guitarist in addition to Mr. Chip. But just what does anyone really know about this mysterious new comer from Jersey? And is it true that New Jersey lies on the other side of Oz? The first evening was going really well for the guys with the anticipation and all. There was obviously a new sense of excitement, and my buddies Chuck, Neil and Rick where bustin' and spreadin' the enthusiasm. Unfortunately, I had to leave into the third song but a brief view was all this Cat needed to lead her back.

So having to return on the second evening, all was revealed to these ears and then some. Before I could slip away, I was whisked into the red room by Don Brown to meet this person that has shed such a bright light on the Jeteye future. My first impression? As I looked around the corner, sitting on the bar was a blonde mop fidgeting with his guitar, working out that nervous energy. The boy was all smiles as we introduced ourselves. Readers, let us introduce you to Mark Rogers.

For an answer to all this changing and rearranging, let's get the scoop from bassist and all around good guy, Don Brown. So Don, how did all this come about? "Well, this cocky little guy from Jersey comes into this club we were playing and wanted to jam with us. We thought, 'Who is this guy? He was persistent and wouldn't leave us alone — he was jonesin' to play. We finally said, 'All right dude, get up here and show us your stuff.'" Don jittered, carrying on with a look of disbelief. "This guy knew all our originals and blew us away. So of course we took a closer look. It turns out that he has what it takes to be a Jetster." We figured we'd give each other three months and see what happened. And here we are after only two nights of rehearsal!" Taking this tender moment to officially welcome Mark into the band, Don offers, "Congratulations Dude Miester!"

Before the opportunity escaped me, this cat brazenly interjected, "Let me tell you my version of how you guys met. While living in Jersey, a Floridian friend visited us and brought a copy of the tape. Impressed, you played along, and here you are. Right?"

Before Mark had a chance to reply, Don's curiosity got the better of him. "Hey, how did you hear this?"

Silly boy. You'd think he'd know better than to ask. "A little bird told me," I stated, defending my source.

Don, looking quite the puzzled one, asks Mark, "Is that true?"

Mark fesses up, "Yeah, I got a hold of the tape through a friend of mine here. Back in Jersey I played in an original band called Saharah, pretty much heavy rock like Queensryche and Dokken. It was such a flooded market with the Bon Jovi sound and I needed a change. I loved what these guys were doing, so I decided to track them down." It would seem like that little bird was a canary.

"All b.s. aside," Mr. Brown finalizes, "Mark is the best choice we could've made. I'm not quite clear though, on who chose who. Everyone knows we've been looking for that missing link. As far as concerned, we've found it. We'll have to look towards the future and see what happens."

Suddenly there's a loud rap on the door. Chip enters and seems a bit concerned because the band is late going on. As we all file out into the club and the band takes the stage, it becomes obvious that the new addition has filled a void that may have gone by unnoticed. Mark's guitar playing has added to the stability of the music and given the group a more solid anchor. Besides, five is more than four, right?

Bostonians Beware

Beware Florida! There's a wave of funny speaking musicians infiltrating their way into this town. We all witnessed what the Bleeding Hearts have accomplished in their short stay here. We'll be sure to keep you posted concerning further developments.

Killing Me Softly

Most bands bust their butts playing locally, doing the cover circuit thang, with visions of going to L.A. or New York. That's most bands. What we have here is a band that left Hollywood (that's CA not FLA) to come to this side of the country. Killing Floor was recently at

a local club, pumping out, in their words, "covers that should have been hits" and hard-edged originals. This kitty met with the boys in the band, Lucas "Lulu" Anthony (vocals), Jeffrey "Gurdy" Gilder (guitar), Keith "Bingo" Roberts (bass), and Aaron "A.J." Todd (drums), to get the dirt on this out-of-the-ordinary career move.

"In Hollywood, you're lucky if you get to play out once a month," states A.J. "We wanted to be a tight unit and get some experience on the road."

"We want to promote ourselves and play everywhere — every hell-hole in the nation," added Bingo (he was his name-o), "so when our album is out, people will know who we are."

Asking how the southern crowd liked these Hollywood boys, I was told that, "The audience either loves us or they hate us. They like our originals, but our covers are pretty off the wall." They do a kick ass version of Dwight Yoakum's "Guitars and Cadillacs" that had me doing the two-step. Killing Floor's highlights are definitely their off-the-wall stage show and originals. A few of this kitty's favorites are "Sunday Mourning," a melodic number about leaving those you love behind (family, girlfriend, cat...), "Opinion Hated," a thought provoking song dealing with opinions, or lack of one, and "Live Fast," an out and out rocker.

The band's name is supposedly derived from a blues term, but these cats see it as a personal situation with the boys recently being totally down and out. "We were all like janitors in this studio where we lived," explained Gurdy, "and people were like, 'You're scum. Then they find out you're in a band and suddenly you're cool.'"

A tip for fledgling hopefuls out there — raise your social standing and get in a band. Two things are for certain: 1. Killing Floor has a great sense of humor about themselves and what they do. 2. They do what they do very well. See them when they're in town ... or else!

Cat Tracks, Etc.

Local rockers Backseat Romance have made some major changes in their camp. First off, the band has a new line up. Joining the Backseat boys, Ron Travers (guitar) Nikki J. (drums) and Dez (bass) are Scott Mays (vocals) and Kenny Garvin, (guitar), both formerly of Empire. What a package deal. Secondly, the band is going to go all original. They have a song, "Heartbreaker," appearing on the local Bay Bands One cassette. The stage show has also been vastly improved on with more energy, great production, and a fiery drum solo. Yep, Nikki, the local innovator of the light-your-sticks-on-fire-and-play trick, will be torching it up

once again. Some of you die-hard fans might remember Fallen Angel where Nikki introduced that specialty. BR also intends on having a burnout by November, featuring tracks "It's All Up To You," "Last Night" and "Where Did Our Love Go." A new line up and show — practically a whole new band. So forget what you thought you knew about romance and jump in the backseat, once again.

Jacksonville's own, Circus, have recently shot a video for their song "Run Away with the Circus." Kinetic Productions oversaw the shoot and Patterson Studios served as the location sight for the live footage. Additional action was shot around various Orlando locales sure to add some impromptu scenery. This cat can't wait to get a visual on this one. Frequent visitors to the Tampa Bay area, the band has officially made this their second home. With energized live shows and extroverted personas, Circus is always a sight for sore eyes.

Technical horror metal masters, Nocturnus, have finished up their new LP, and were kind enough to give this cat a complimentary preview. Featuring such colorful tracks as "Droid Sector," "Lake of Fire," and "Neolithic," the project, entitled *The Key*, will be out on Combat Records in September. These metal mongers, Mike Brown (drums/lead vocals), Mike Davis (guitar), Sean McNamara (guitar), Jeff Estes (bass), and Louis Panzer (keyboards), are also gearing up for an early fall tour of Europe.

Vintage Steel, composed of George Clarkson (lead vocals/guitar), Ralph Clarkson (guitar), and Jon Clark (bass), are going into the studio to record a 12-song demo. Helping out on drums will be Lee Gibson of Blackout, although the band is still auditioning drummers for their live shows. George informed the Black Cat that the music will be "classically oriented hard rock." Featured tracks include "Believe in Yourself," "Power Within," and "Get a Clue." Expect to see them out later in the summer.

Former Intice bass thumper, Vinnie Granese, is now fronting that hip new band, The Blues Punks. Singing lead is something that this multi-talented fellow (he plays the guitar too) has always wanted to do. When the opportunity to join the Punks came up, Vinnie jumped at the chance. Rounding out the band are Ben Lovett (guitar), Rick Atter (bass), Ricky Nelson (guitar — no, not that Rick Nelson), and Scott (drums). Stay tuned for more on the Blues Punks in following issues.

Well Cat fans, this wraps up another month of scrounging and scratching through everyone's garbage cans in search of the ultimate fish bone. Until next time, keep an eye on that liner box!

The Black Cat

THE DANCING MAN

Michael Barnett

A STAR IS DEAD

(Part Two in the continuing saga of ... *not your ordinary star.*)
© 1990 by Michael Barnett (All rights reserved.)

The dead boy Jack came to see me, rising from his grave. He had an urgent message. I knew it when the doorbell rang. "A star is dead." And I knew what he meant. I'd left the Lightning Man in third dimension shining from his star. The last time I saw him he was licking his lips, winking at me.

"You cured the birds but he found the doctor from Zandar and wouldn't you know ... he transformed him from the star into the body of the Lightning Man. He carries a snake with a golden tongue and they're hunting birds again. You're the only one who can stop him, for you were his only friend. Maybe he'll listen to you. I don't know what else to do."

"Where is he now?" I asked.

"... no time. The grave calls ... and she doesn't wait."

"... one more thing before you go."

"What?" his fading voice whispered. "I miss being down below."

"Are you sure it's him?"

He nodded, pointing to the east.

"The doctor from Zandar released him, the abominable beast."

"Go back to your grave, get some rest, say hello to my wife."

"O.K., I will." He vanished in smoke. I inhaled it. I coughed twice.

After coughing — I enjoyed that; I hadn't breathed in years — I set out to find the one who once dreamed of being a star. "So long ago," I thought.

I found him in the east. He hadn't changed much. His hair was black and so was his soul. But now he carried a wooden staff. Not only birds lay dead at his feet, I noticed as I approached. Out of his mouth a pipe hung. And out of that slithered a roach.

"I am Sherman the cockroach," it said, "the soul of the Lightning Man. I hope you didn't think you could come and spoil our little plan."

"What plan is that?"

"To liven things up. It was boring being a star. I dream of more, and I will have exactly what I desire."

"Liven things up?" I wondered. "What could he mean by that?" But before I could reach a conclusion, the

roach put on a hat. There were lights flashing round making siren sound, attracting rabbits and birds. Deer came running. Dogs were barking. I saw everything but cats.

As they approached the cockroach, which sat atop Chris's head, it smiled at every one of them. As it smiled, they fell dead.

"You're up to your old tricks, Chris. What do you want me to do?"

"Kill me again," he said. "That's what you came to do."

"I'll leave that to my cat."

"You wouldn't dare," he replied. I pulled out my cat — his name is Benderly — Chris's eyes got wide.

"Benderly," he stammered, falling to his knees. "Don't let Benderly do it! Kill me yourself! Please!"

Benderly purred and Chris cried, "No!" as he fell face-down in the mud, which I hadn't even noticed we'd been standing on. The roach jumped off his head and sunk in the slimy sludge.

Chris looked at me one last time, and I hung my head and cried. For I

really liked Chris, and was sorry again to see my old friend die.

How the cat killed Chris, I don't know, and he refuses to say. And I'm still wandering through my lives wondering how this could be. First a star, then the soul of a roach. It strikes me as rather strange. But life has always been like that. It never seems to change. As I wander through fourth dimension, I sense him somewhere behind. Will we meet again in another time? The fate of the Lightning Man and mine are intertwined — that's clear. Yet I don't understand why he wants to murder rabbits and deer. Moralizing is useless, so I won't try to describe the feeling I have for Chris. It's like an empty sky. And an empty sky is nothing. And nothing is what I feel when I think of Chris and the death he brings whenever he appears.

A star is dead. The story's done. I wander through my lives, thinking of Chris, the Lightning Man, and roaches in the mud.

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Hard luck stories are a dime-a-dozen in the crazed world of rock-n-roll. No doubt, the ride to the top of this biz is a long and often unrewarding one. The bands that stake their claim for that "piece of the rock" have to be above the above average. We're talking some serious dedication here. We're talking MCA Recording Artists, Steelheart.

Forming as a high-school garage band, vocalist Michael "The Kid" Matijevic and guitarists Chris Risola, Frank DiCostanzo, bassist Jimmy Ward and drummer John Fowler began efforts that would take nine years for anyone to listen. But listen they did. The story of Steelheart is a long and interesting one. It's a story of dedication and endurance. Why do you think they named the band Steelheart? For the answers to this and other inquiries on the boys, check out the following *Thrust* interview with Steelheart's vibrant frontman, Michael.

STEELHEART

Taking an Iron Pulse

by DJ Justice

THRUST: Tell me about Steelheart.

MICHAEL MATIJEVIC: This band is like brothers — we're a team. You mess with one of us and you're messing with all five of us. The band is very tight and that's important to us. There's a lot of bands that I'm sure that are like that, but a lot of 'em do a tour and it's like, "O.K. Where's my paycheck?" That's bull. Steelheart is a team and has been one for nine years and I hope it keeps going forever.

You guys were friends in high school? Yeah, a couple of the guys in the band and I went to school together. I came into the band when I was fifteen. What happened was, I was performing in this club with another band called The Mission — not The Mission from the U.K. — it was a pop band. Now, I'm very crazy and out of control so when I was with those guys it was really a contrast. They didn't know how to do the things I was doing. So this guy who owned a recording studio in Connecticut saw me perform and says, "You don't belong in that band. I got a band of killer players that's exactly like you." I went down and we did "Immigrant Song" and "Rock and Roll" by Zeppelin and that was it. It was like magic. The personalities worked and we became best of friends.

Does that attitude have a lot to do with the name Steelheart?
Our name was Red Alert for eighty years. A disc jockey from New York City put out a compilation record and he used that name, so we had to change ours. So, one night we're at this restaurant and we're trying to think of a name. I was sitting at the end of the table and everyone looks at me and goes, "Mike, what do you think of Steelheart?" At that point, when they said "Steelheart," everything before that went right by my eyes. It means so much. The name is so us. We've been through so much. We've been kicked, punched and knocked down. But we've always gotten back up and kept fighting. We've grown to have "steelhearts". That's where the name came from.

Did you guys go crazy trying to break the scene in your hometown?
Yeah, we did for awhile but we were just beating ourselves. We were doing cover tunes and some originals and going nowhere. We were concentrating more on how the show was coming out than



the music. At that point, we cut everything out and went into a writing and rehearsing mode. We'd rehearse ten hours a day. When we did that, we found our sound and direction.

What was the turning point where you felt that it was really starting to happen for the band?
The turning point I would say, was when MCA brought over a new mixing board for us (laughs). No, that was partially it but the biggest thing was when we came to L.A. to do the record. It blew us away. We had cars, hotel rooms, food — we had money. We had a blast. That was the real turning point I would say.

How did the band end up getting signed?

It was a lot like *Spinal Tap* and a lot like a fairy tale. We were sending our tapes out and everybody would say that they couldn't accept an unsolicited tape without management. So I sat down with my parents and said, "I'm going to Hollywood to be a star," (laughs). I swear, that's the exact words I used. And they looked at me like, you gotta do what you gotta do. So I went to L.A. and I had this friend who said he knew a couple of people. So we went to meet this guy and he listened to the tape and loved it. I was like, great, maybe we're going to get somewhere here. Then here comes this manager guy. He's in these flashy shorts, gold chains ...

The manager from hell?

and there would Steelheart stuff all over the wall. The press has been great. It's like a dream come true. I just hope everyone enjoys our music and understands what we really are — that we're not faking it.

Is the band happy with the results that you got from the studio?

Extremely happy. Of course, an artist is never satisfied with his work. I'll be honest with you, I'm sure it could have been better. In nine years it will be better, 'cause if it's not, I'm gonna be hurting.

What's the master plan at this point for the band?

We just came back from Japan and London and recently did a whole world press promotion. This week we're shooting a video and then we're going back into rehearsal. Then we're going back on tour. Where, I have no idea. Everything's changing all the time. We're going to headline Japan because our album went to #5 on the domestic charts there. We're going to go back and do like 5,600 seaters.

So Japan was cool the first time around?

Oh, it was killer. You think about waiting for something ever since you're a little kid and then you come off the plane and there's all these people waiting for you. It was like, are you kidding me? I wanted to take all of these people back to the hotel and give 'em a party or something.

In your younger days, what music were you into?

We grew up with Zeppelin, Van Halen, Aerosmith, Hendrix — bands like that. I was given a great compliment last night. This writer from *HIT PARADER* came up to me and said, "Man, you guys are great. Led Zeppelin and Van Halen is back, all in one." That's where the roots of Steelheart come from, but we definitely do not want to sound like anyone but Steelheart.

Your band seems to have a lot of musical integrity.

We take a lot of pride in our music. It's very important that we get across the story behind our songs. We try to evoke the situation and let the listener paint the picture. That's all I can really say right now because if I try to go deeper it's going to go just down and out.



You can always find a good teacher. Whether you're a guitarist, drummer or vocalist, there are plenty of professionals to teach you your craft. But if you're a singer, and if you won't settle for just "good," then there's one man who takes the initiative and gives you the tools to become an excellent singer.

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THRUST: For musicians and anyone else who doesn't know who Al Koehn is, let's get some history.

AL KOEHN: I taught high school and college for 11 years, and then did 11 years on the road as an entertainer. I've always been a pop-rock singer. The combination of that experience and my classical training as a teacher is what led me to begin working more or less exclusively with people interested in careers in the pop-rock-country field.

It must have been a shock for your high school administrators to have a teacher who taught rock and roll. (laughs) Well, at that time I was fresh out of college and my approach to singing was pretty traditional. I guess I was a sort of headache for them back then. I remember I was the only teacher going to classes wearing very long hair, jeans and thongs.

What year was that?

Let's see... 1962 through 1973. Those were pretty conservative times. I don't know how I made it through without being fired at least 50 times. I wasn't, though — probably because my classes were so popular. Between my choirs and the drama programs which I also directed, I was working with, maybe, half of the student population of the schools.

Does that mean you were an easy teacher?

Not at all — that is if "easy" means letting them get away with murder. I've always been very demanding for the

best a student can be. It's just... I've always gone for a close personal relationship with my students. It doesn't always work out, but when it does the quality and speed of improvement is tremendous. Most of my students are close personal friends.

I understand you have worked with Geoff Tate and Ann Wilson

(laughs) That seems to be the rumor. But actually, it was my teacher, David Kyle, who worked with Ann, Nancy, Geoff and a lot of other rock, pop and metal stars. He still does. It was David who showed me how to effectively work with pop and rock people, and I certainly owe him a lot for his guidance. He's one of the greatest going. I've had a dream for quite a while that one of my students would share the stage with one of his. This happened last summer when Midnite and Crimson Glory opened for Queenreigh. Geoff Tate was very impressed with Midnite's singing, and was surprised to hear that his teacher had taught Midnite's teacher.

Do you work with classical singers? Sure. It's just that I enjoy working with rockers more. Most of the classical trainees I've worked with don't have the excitement of those who are trying to make a profession out of being a singer. I've had some great classical students, but they are few and far between. I've always had trouble coping with some 13 year old girl or guy whose mother drops them off at my studio between their ballet lesson and their riding lesson. Forget that!

Your studio is always packed with students. Why aren't more teachers doing what you're doing?

There are some fine teachers here in the area and all over the country. It's just that most of them have been trained to work exclusively with classical singers. They don't understand pop music and consequently, they don't understand the singers. They don't know what to do with them. They say "No, you shouldn't sing like this. It's ruining your voice." I get this rhetoric all the time from people who have come to me from classical teachers. These teachers try to change them, so they come to me. If you're going to do something, you have to enjoy it. If you like to sing rock, heavy metal, thrash, country or whatever, then do it. You didn't get into singing to just sing the type of music some teacher thinks you should sing. That's crap.

Why did you settle in Florida?

While I was on the road my Dad became ill. My parents lived in Sebring and I came down to help them out. I just stuck around.

What makes your approach to teaching so different?

If you look at a classical piano or guitar teacher, as opposed to a jazz or rock teacher, you'll see that the basic methods are the same. They all teach the scales, the modes, the chords and the correct way to do things. But then the student is allowed to improvise and to work with their own ideas. In classical, you don't work with your own ideas at all. It's written down and you do it. It's very structured. So in the rock-pop field, you're working with less structure. That's the beauty of it. Pop and rock singing is more an extension of yourself. You should sing as you are, and that happens best when the voice works as well as it can. How can you express yourself well when the range is limited to only an octave or so, or when you get hoarse after an hour of singing? That's where I come in.

How did you initially get the attention of area rock and roll singers?

I started going to concerts and shows. One hang out was the Astro Skate up in Tarpon Springs. I approached one of the guys in a band one night and said "Hi, I teach voice lessons and I think you need to be taught," and he started studying with me. After that he turned his friends on to me and the ball started rolling. That was seven years ago.

Tell us about your program, "Successful Singing."

It's a complete course for voice development on cassette tape: twelve lessons and a guide book. I've been working on it for over 2 years. The whole thing began when a student handed me a copy of a "heavy metal" cassette singing course he had ordered from one of the national mags. I'd seen the ads and was looking forward to hearing the guy's approach and maybe even learning something new I could pass on to my own students. Well, I actually got a lot more from it than I anticipated. I got

the idea to develop my own cassette course. His was pure junk! I checked out all the other courses on the market I could find, and still was convinced I could do a lot better. I did it first on video tape, but it cost way too much to produce, so I recorded the 12 lessons and looked around for some investors to help me get it out.

That was two years ago. What's happened since then?

Not a whole lot, until just lately. I couldn't get it off the ground because I thought I was a genius at marketing, and I really didn't know a damn thing about it. I got some backing money and then proceeded to blow it all on poor packaging and terrible ads. I even tried to sell it in the *National Enquirer* with the title "The Rock Singer's Bible." Guess how many orders I got from that.

I take it not too many rockers read the *National Enquirer*. They're probably too busy reading *THRUST*. Yeah, well we all know rockers have good taste. Anyway, after three title changes and a lot of bad ads we're finally getting our act together. The course is currently being re-released as "Successful Singing," and is aimed specifically at the Rock-Pop-Country singer. We've already sold enough of them around the country to know that the course works great. We've had a lot of letters and calls from satisfied customers and almost no negative responses. Actually, the few negatives we've received were about our earlier tape quality and we've straightened all that out. Anyway, check it out. It's the best thing going.

Can anyone learn to sing, or is that a marketing gimmick?

Actually, it is true. Singing is like anything else. We have a set of muscles inside of us and a mind that works them. Very few people, almost one in a million, lack the abilities to sing. As far as voice quality, range and control go, I can teach almost anyone to develop a good voice. But to teach someone to convey a message or a feeling when they sing, that's another matter. Somebody comes to me and they say, "Make me a great singer." In my mind I know I can help them create a great voice. The range will be there when we're finished, but for them to be a true "original" like Ozzy, Steve Perry, Streisand or Sebastian Bach takes a lot more. It takes a unique creative personality. That's the part that makes someone great. If you think you have the ability to sing a song well but you don't have a good voice, then fine. I can help that. But I can't help people with no creative ability or motivation. There are a lot of people running around with great voices and no talent. None of them will make it for the long run. The creative force is what takes a trained voice to a higher plateau. If you've got no voice and a lot of talent, you'll go farther than someone with a great voice and no talent. The secret, however, is to have the talent *and* a great voice.

Who takes lessons from you?

An example of someone who walked in

to my studio who already knew their trade, but wanted to take it further is Midnite from *Crimson Glory*. This guy is one of the best singers in the business, and I'd say that even if he never studied with me. On the other hand, I get people coming in who have never sung a good note in their lives. They can't match pitches, and they crap all over my microphone in the studio. But I see something there and we start working. A year later, they're fronting a fine band and starting to do great things with their voice. That's when I get excited.

What other people have had a chance to study with you?

Quite a few who have studied with me are doing interesting things. Jef Klaus ala Cody Jarrett is out in LA and has a good part in the new movie *Ford Fairlane*. We're going to hear a lot about him in the future. Let's see ... Peter Reckell studied with me for 7 years. If you watch T.V. other than *MTV*, you've probably seen him as Bo Brady on *Days of our Lives*. He was also on *Knott's Landing* for around 2 years. I already mentioned Midnite from *Crimson Glory*. They just signed with Atlantic, and they should be next to follow Savatage out of here into national fame. If I start mentioning notable singers from the area I've worked with I'm going to run out of space and time and somebody's going to be mad at me. Oh well, what the hell. There's Patrick and Jeff from *Intice*, Rick from *Cruella d' Ville*, Cody from *Cry Tuff*, Natty from *Multi-Color House*, Brian

from *Parade in Paris*, Ken and Scott from *Arallon*, Christine from *Arsenal*, Ben from *Phobia*, Janelle from *Maya*, or wherever Janelle's from lately, Mike from *Exploration X*, Tracy from *The Syndicate*, Steve from *Miss-Taken*, Dave from *Autodrive*, Brian from *Halifax*, Stephanie from *Facehead*, Matt from *Renegade*, Brian from *The Snow*, Garth from *Pariah*, Steve Grudin, Xavier, ...

We get the idea. It seems you've taught half the singers around here. There's a lot more. How about ...

You're right. We don't have enough time or space here to mention all your students. The list sounds like a best-seller, though.

All right. Just remember out there, if you're my student and I didn't get to mention you here, it's Chris' fault.

I'll take the blame. One more question: If you had one word of advice for future or current singers, what would it be?

Study. There are good teachers in this area. I'm not the only one. I don't understand it. The guitarists, bassists and drummers that I've met have no qualms about promoting who they're studying with. They work their modes and scales, four to five hours a day. Then singers come along who could be excellent, but they don't put out the effort that their other band members do to be the best. They say, "I'm a natural singer. I don't have to study." That's crazy. Practically every professional singer in the business today from



Stevie Wonder to Jani Lane of *Warrant* has studied or is studying constantly. The competition is just too fierce. You can't make it if you're not great. In the past, bands were not identified by the singers as much as they are today. When

you say *Skid Row*, you think of Sebastian Bach, not the band. The competition is so great that people have to stay ahead. So get out and study, singers. Your voice is an instrument, and if you don't train it, it won't get any better.

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IN THEIR OWN WORDS...

MITCH DEAN OF TSOL

The direction of TSOL and the alienation of old fans... We've been going in this direction ever since Joe and I got into the band. If they're upset, I think they should have been voicing that opinion six or seven years ago. I could possibly see the fans getting upset when there was the vocalist change from Jack to Joe. But that happened back in '82. People were upset then because it was a big change — a change in the focal point of the band. A lot of people listening to TSOL in those days stopped. I can't see anybody being upset at this point.

The current line-up...

I'm tired of beating around the bush. I want everybody to know what really went down. Joe and I came in at the same time and we had a commitment with the two original members, Ron Emory and Mike Roach. Mike Roach developed a gigantic heroin problem. None of us were angels — we were all dabbling in drugs. Some of us got our priorities together and some of us didn't. Because of Mike's drug problem, Ron quit the band two years ago. That left us with one original member. So started recording our new album *Strange Love* and Mike just stopped functioning. He had pawned all of his equipment and ours for dope and stopped showing up. So we had no choice but to replace him. We couldn't let the whole ship sink.

Using the name TSOL with no original members left...

The album *Strange Love* was already recorded under the name TSOL. We talked to Enigma about what they wanted us to do — go out with no original members or change the name? Joe and I are as proud of the name as much as anybody. We've put nine years of our lives into it. Why should we have to fold up the whole thing? In reality, there's nothing for people to squawk about. They're barking up the wrong tree. We're playing a lot of the old stuff with much more intensity now because we've straightened out our priorities.

Punk rock in the 90's...

The whole punk rock thing is funny. It started out as such a great thing but it's over. And the people who wish they were back there are miserable.

Whatever happened to REAL, genuine rock and roll? Where's the kind of music that cuts with an edge of danger, capturing the excitement, tension and passion of perpetual adolescence with both a swaggering cockiness and a whisper of fatal desperation? The Stones, The Doors, early Alice Cooper — who's going to inherit their legacy? Take a listen to TSOL and you'll find something that has been missing from too many so-called rock and roll bands for too long — real spirit, real power, real emotion.

The band's new album, *Strange Love*, demonstrates how well TSOL has emerged from the eighties; intact, unscathed, and true to their original vision. Come share that vision through the eyes of the band themselves, in their own words...

Close-minded fans...

It really bugs me. These kids are stuck in some weird 1983 timewarp. I was standing next to some people and they didn't know I was in the band. They were talking like, "Oh, TSOL are a bunch of longhairs." It cracked me up because punk rock is supposed to be so open-minded. I could have been listening to two 40 year old rednecks at a cowboy bar. Punk rock has turned into everything that it started out *not* to be.

Why TSOL continues to perform...

We play for us and for us only. Not for what little kids think we should sound like. Sometimes I think they want us in this safe little box to be the Sha Na Na's of punk rock. I don't want to be that. We play for ourselves and if one person likes it, fine. And fortunately, we've got more than one person who likes it.

Drugs...

Joe likes to say that he went to a party when he was fourteen years old and came back when he was twenty-eight. But Joe caught up with himself and solved the problem. He's been clean for two years now and I'm going on a year. We're being honest about it. Maybe people can look at it and gain something positive. Think about it. A lot of people say we write really depressing

songs. We don't see it as depressing. We see it as what's real around us. Maybe if you knew what has happened to us, you can stop it from happening to you. It's negative if you're not doing anything to change it.

The new songs...

It's not like we just sat down to write this album. The roots of these songs go back a long way. It was a very frustrating three years between the *Hit and Run* album and this one. We had over forty songs to choose from when we did this album.

Fans in Florida...

I hope the people in Florida will open up their minds a little bit. They're really missing out on a good album. This is the best that this band has ever been done. We used to come to town and worry about where to party at, where to score stuff at, and where to get wasted after the show. In all of that, we forgot to worry about the show. We paid attention to everything except what was most important. Now we've really got it together. The band is more consistent than ever.

Response to the new album...

It's unbelievable. The fan mail has been greater than ever. We'll be doing one and a half years of constant touring to

break the album slowly but surely — like *Faith No More* has done with *The Real Thing*.

The meaning of the songs...

There really isn't one. It's just observations on life. We don't sing about silly things like *slip of the tongue* and other sexual innuendos. We talk about real things that maybe someone can get something out of. Things that hit us hard. That's all we've ever been singing about.

The current status of *Strange Love*...

The first cut we decided to go out with is "Hell on Earth". It's the first single that's getting pushed and is doing rather well. We knew that it wouldn't break into the mainstream rock charts but we wanted to reestablish our base and let everybody know that we're back. Next, we'll either release "Strange Love," "In the Wind," or "White Lightning."

The future of rock and roll...

Instead of us all fighting against each other because of hair length, we should unite in the name of rock and roll and go after people lip synching this dance garbage on stage. The rockers and the punks should get together and stop all the nit-picking. Listen to the music so we can take over the charts instead of Madonna or Milli Vanilli.



98 Rock

